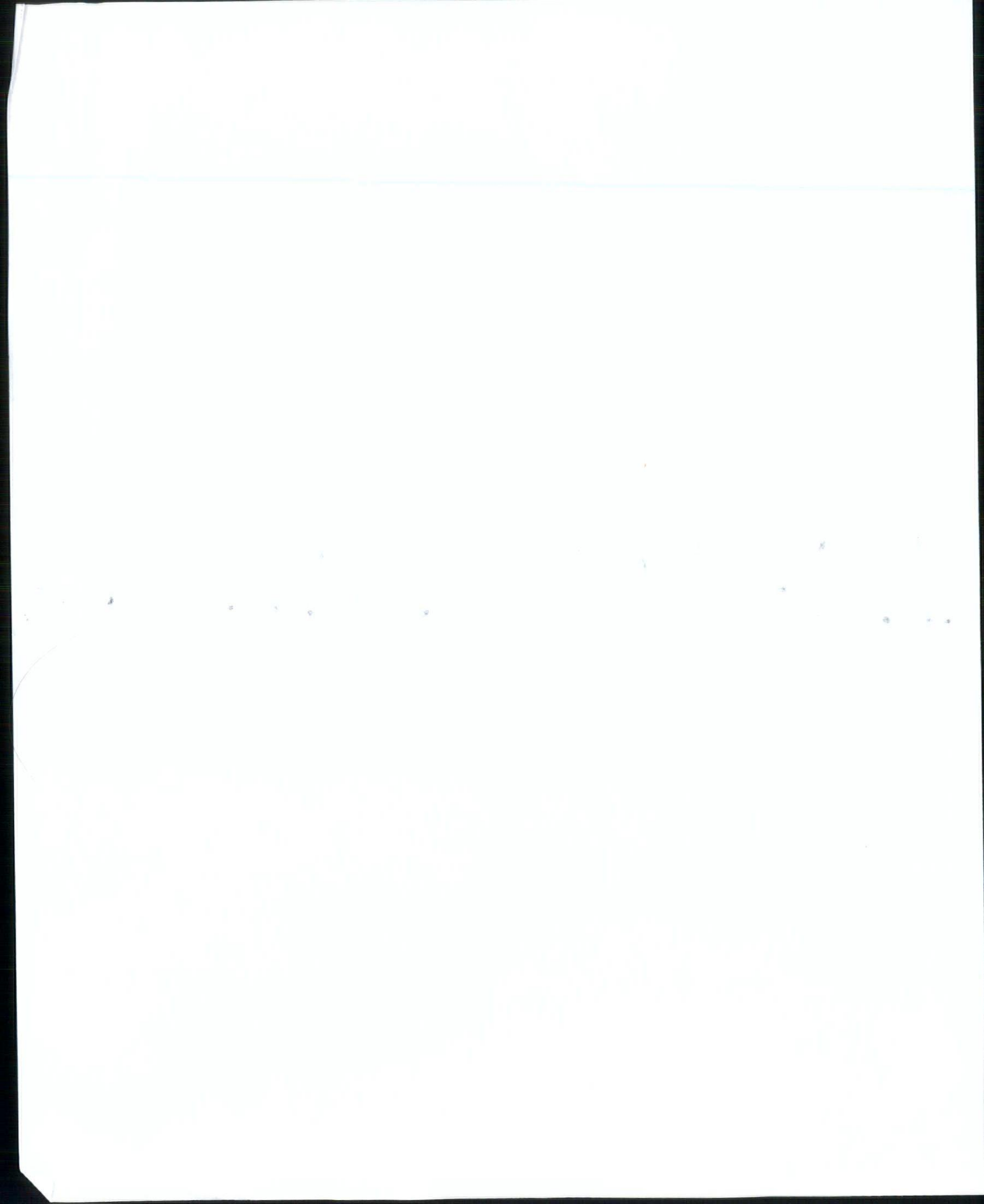


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# IOWA ARCHITECT

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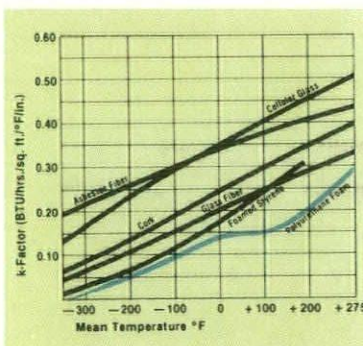
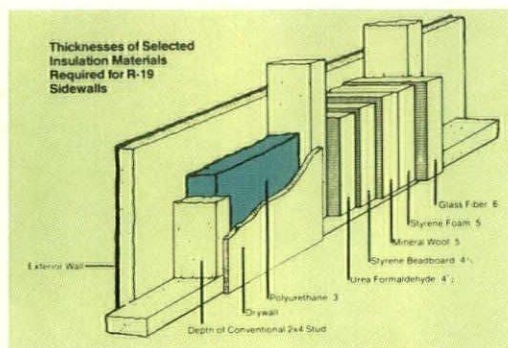
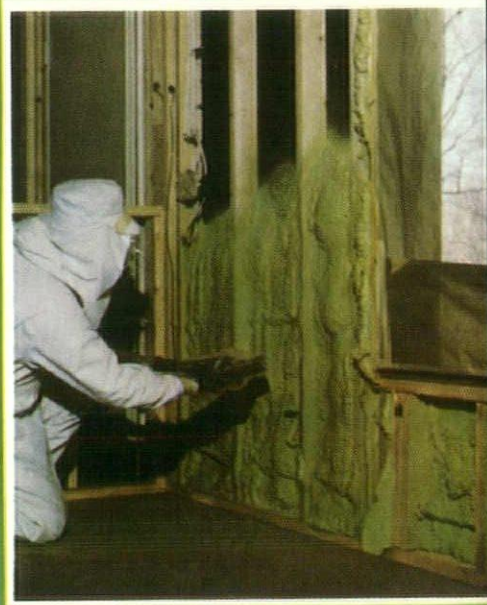


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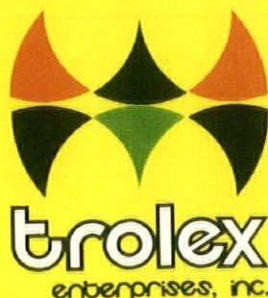
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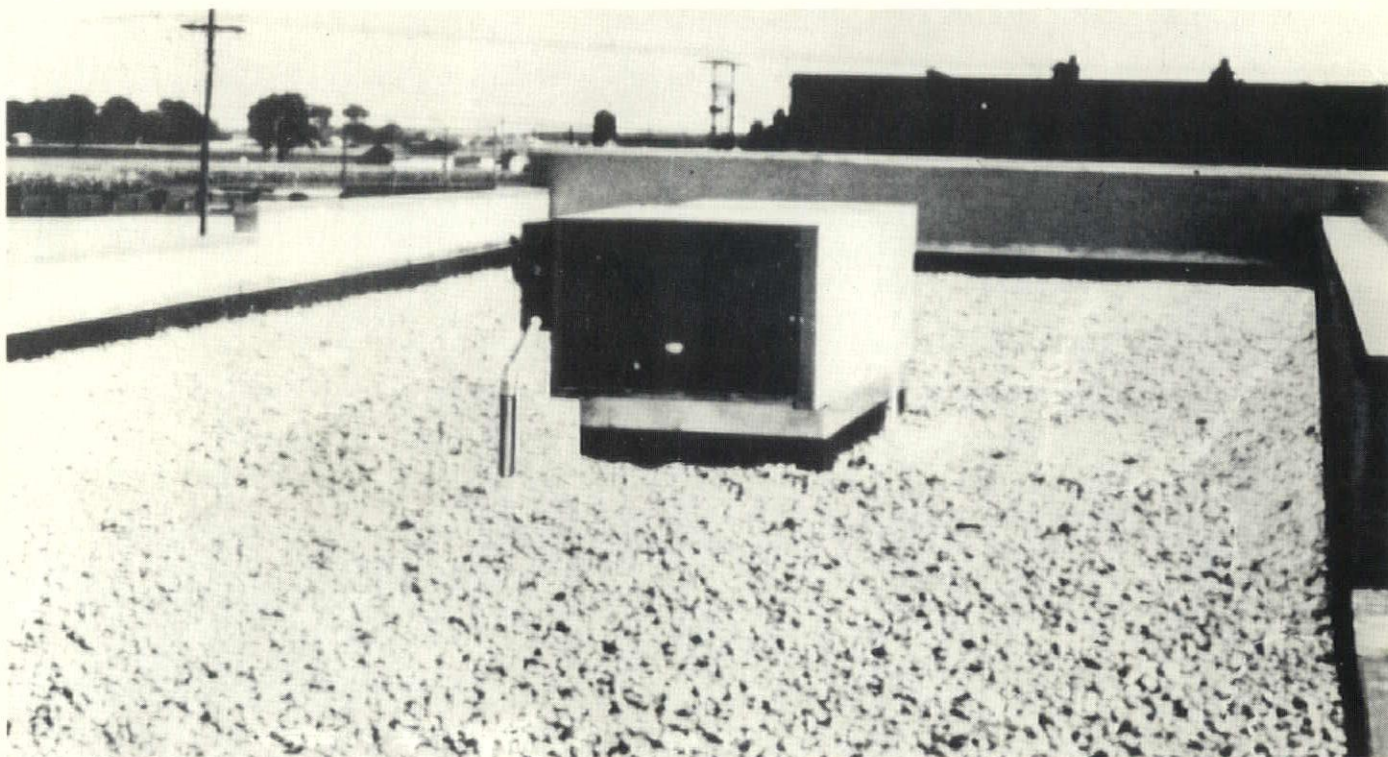
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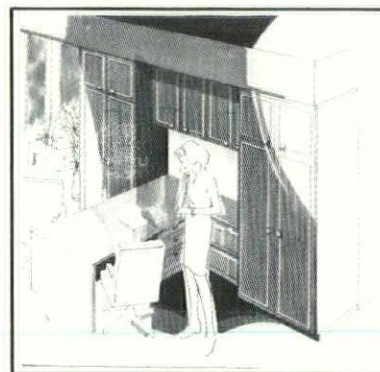
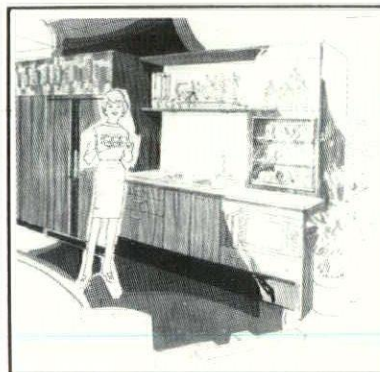
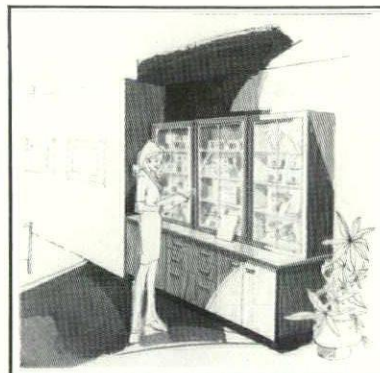
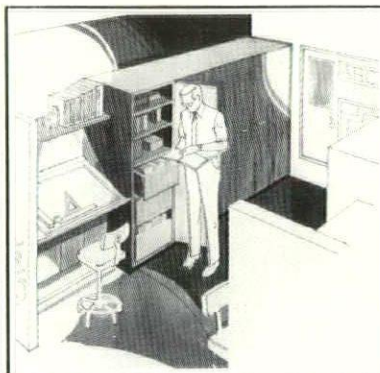


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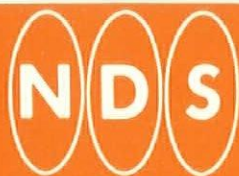


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IOWA ARCHITECT

Volume 27 Number 1  
January/February  
1980

The IOWA ARCHITECT is the official publication of the Iowa Chapter, American Institute of Architects. It is published bi-monthly for the Iowa Chapter by Midwest Advertising Service, 2607 Douglas Avenue, Des Moines, Ia. 50310. Controlled circulation paid at Des Moines, Ia.

Send all address changes (Form 3579) to: Ia. Chap. A.I.A., 512 Walnut, Des Moines, Ia. 50309.

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# WORKS IN PROGRESS

## Underground Structure For Insurance Company

Construction continues on a 95,000 square foot addition in West Des Moines to the Preferred Risk Insurance company. The earth sheltered structure (rendering below) includes two open office floors and a relocated and expanded kitchen-cafeteria that pushes above grade. The plan calls for a tightly interlocking addition to minimize circulation and avoid unnecessary disruption of existing landscaping. Underground construction will assure low energy consumption and eliminate costly expansion of present boiler facilities. The design provides for a series of skylit, landscaped atriums and perimeter light wells that will preserve natural daylight conditions throughout interior work spaces. The brick, glass, and architectural concrete utilized reiterate the original structure designed, as is the current project, by Brooks, Borg and Skiles Architects and Engineers. The building will draw under one roof the expanding corporate headquarters of the Preferred Risk Companies. Completion is estimated for early 1981.

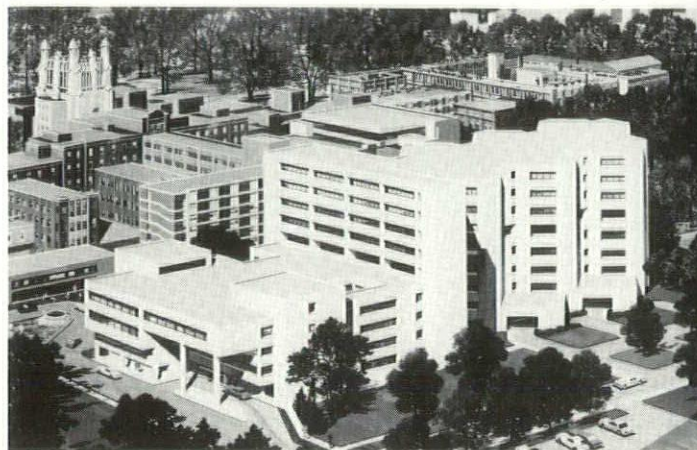


## Community College Extension

The Urban Center of the Des Moines Community College will soon provide facilities aimed at satisfying the needs of the area's non-traditional students. Designed by Bussard-Dikis Architects, the 39,000 square foot project continues the development of the Walnut Hill Urban Renewal Area. It will include general classrooms, science and industrial arts laboratories, library space, student lounges, and a book store. The building is oriented with its major axis running southwest to northeast. Passive energy considerations dictated the placement of the majority of the exterior glass on the southeast elevation, of which a large portion is protected from the summer sun by overhangs. The structure has been sited with sensitivity to the existing landscaping, urban traffic patterns, and the need for numerous points of

vehicular access into the campus. Existing city streets have been reused for internal circulation to minimize development costs. Heating and air conditioning systems are designed to allow individual modulation of air requirements according to particular room conditions and provide for weekend or holiday shut off. Construction is scheduled for completion in the fall of 1980 at a cost of 2.2 million.

## Phased Expansion For Hospital

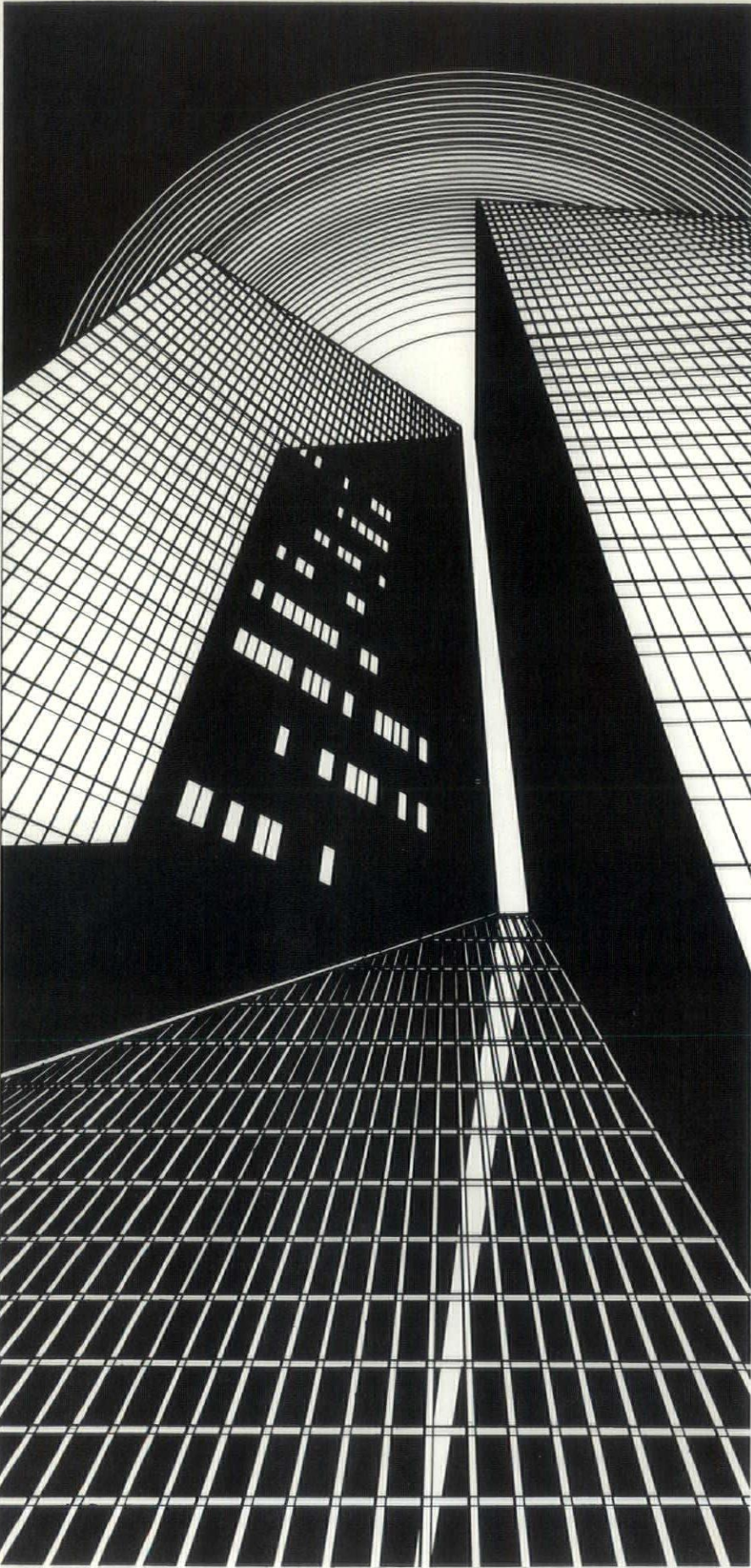


Hansen, Lind and Meyer, P.C., have begun work on the Roy J. Carver Pavilion as first step in a long range master plan to replace beds and clinics at the University of Iowa Hospitals and Clinics, the nation's largest university owned teaching hospital. The project is designed with functions located horizontally and independent of one another for expansion capabilities. The in-patient areas are organized around an 8-bed teaching and service module, while clinic areas are based on a planning module easily divisible into examination rooms, treatment rooms, and clear corridors. Energy concerns are addressed by the use of triple glazed reflective glass with blinds sandwiched between panels, a reduced percentage of exterior glass, high density foam insulation, and linkage to a computerized mechanical system for the entire hospital. The total development is expected to cost 25.3 million and add 350,000 square feet to current facilities in two major phases.

## Additional Facilities For Rural Telephone Company

Byrl Swanson, P.C., of Davenport is architect for a telephone facility now under construction in Eldridge, Iowa. The building is designed to provide offices, training facilities, and parts storage for the Central Scott Telephone Company, an expanding rural independent telephone system. Insulated concrete panels set on a steel frame will accommodate future growth. A drive-through garage area will ensure easy cleaning and maintenance of equipment and serve as a warm overnight holding space for emergency service vehicles during winter months.





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# Recycling Old Buildings

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Once upon a time, buildings were built to last. The old New England proverb, "Use it up, wear it out, make it do or do without," applied to buildings as much as to other scarce resources. But somewhere along the way the idea took hold that America's architecture was a commodity that could and should be shed as quickly as clothes to meet current fashions.

All too frequently, local leaders, planners, developers and citizens view old buildings as obstacles to sound growth and development, as factors contributing to economic stagnation and decline. This view is often so deeply ingrained that old buildings seem to be viewed as if they themselves were the root cause of a community's problems, problems that would disappear only if the old buildings were cleared away. When confronting the task of redevelopment, local officials, over and over again,

seem predisposed toward strategies involving clearance and new construction. In fact, cities often offer disproportionate tax, zoning and code incentives for new construction. Rarely are plans for renewal shaped or influenced by analyses of the structural soundness of individual buildings, or even by investigations of the feasibility of renovation and reuse. Most people seem to make judgements based on how a building looks. If an old building looks bad, it must be bad, they think. If portions of a building show signs of decay, then the building as a whole must be structurally unsound.

Notwithstanding this all-too-common prejudice against old buildings, rehabilitation and adaptive use projects are being undertaken with increasing frequency because they make good social and economic sense. Recycling old buildings allows new needs to be met with a minimum of disruption to a community and is often much more economical, or more marketable, than new construction. Moreover, it is becoming obvious to local governments that rehabilitation is not only compatible with sound community planning, it is in fact essential to achieving sensibly controlled growth. These advantages of renovating and reusing old buildings apply not only to historically and architecturally distinctive structures; more commonplace types of old buildings also possess architectural integrity and appropriateness to their settings and can lend themselves gracefully to new uses.

## Advantages of Reusing Old Buildings

One of the obvious motives for reusing old buildings is that they physically link us to our past; they have become



part of our cultural heritage and their preservation is necessary to maintain a sense of place in an increasing-mass-produced society. Many old buildings deserve preservation because of their architectural beauty and the character and scale they add to the built environment. Their retention also helps to conserve that environment by recycling irreplaceable resources. Preservation of old buildings in and of itself fulfills basic cultural and social needs.

Perhaps the simplest and most compelling reason for adapting old buildings is that there are so many of them. As one of the oldest states in the country, Massachusetts, for example, has old buildings of all kinds and descriptions. These structures are a valuable resource, a kind of raw material. Massachusetts also has thousands of unemployed people, a sizable proportion of whom have skills relevant to the building industry. Renovation of old buildings is labor-intensive; for a given expenditure of money, rehabilitation creates two to five times as many jobs as new construction. The potential for utilization of this human resource is enhanced by the fact that the greatest concentrations of the unemployed tend to coincide with the greatest concentrations of old buildings. Given this overlap, policies favoring rehabilitation are likely to benefit areas most in need of new jobs.

Important to community growth is the fact that reusing old buildings also can promote new industry and commercial activity. A surplus of unused and structurally sound buildings, such as vacant mills and factories, can be turned into a major opportunity to attract business through the availability of inexpensive commercial and industrial space.

Why is it that reusing existing buildings — even those that have extensively deteriorated — is often more advantageous economically than constructing new buildings? There are many contributing reasons:

**1. Rehabilitation is labor-intensive and thus is not as influenced by skyrocketing costs of building materials for new construction.** The major cost of new construction is accounted for by building materials, and these materials (such as steel, copper and wood) have risen sharply in price. Costs of labor have increased in recent years, but not as steeply as building materials.

**2. Maintaining an existing building saves the increasingly high cost of purchasing undeveloped land.** In the past, when suburban land was relatively inexpensive, new construction was often advantageous simply because of the cheapness of the land itself. The advantage of building in outlying areas is diminishing, however; the cost of land in many developing, and even undeveloped, areas is rising at an even faster rate than the cost of building materials. Given this dramatic upward trend in land costs, which is unlikely to reverse itself, there will be less reason to build new buildings on vacant land than to renovate existing structures in already built-up areas.

**3. Reusing an old building saves demolition costs.** Although an obvious consideration, demolition is one of the most frequently overlooked expenses of new construction and can run as high as five to ten percent or more of total construction cost. Demolition in dense urban areas (where building and safety regulations may prohibit the use of a swinging ball or other more efficient demolition techniques) can be especially expensive and time-consuming. Under these circumstances, buildings must be dismantled piece by piece, which can be quite costly. Another consideration is that the Tax Reform Act of 1976 disallows any tax deduction previously available for the cost of demolishing certain buildings that have been designated as having historical or architectural value. As more and more communities inventory and



Arched openings of green and red brick stand unnoticed at 5th and Court, Des Moines.



document their building stock and complete the process of designating deserving properties for inclusion in the National Register of Historic Places, the importance of this new federal tax provision will increase. In the future more developers will find that they will have to bear the full cost of demolishing an existing building, without benefit of any public subsidy.

**4. People are often willing to pay competitive rental rates in renovated old buildings.** The intrinsic character of old buildings, produced in part by age and craftsmanship, offers a quality rarely obtained through new construction. Amenities frequently associated with rehabilitated buildings include high ceilings, large windows, ornamental woodwork and hardware, wainscoting, larger-than-average closet and storage space and dramatic public spaces. These sometimes visible, sometimes intangible qualities, if recognized by a potential developer or investor, can be important ingredients in an economically feasible development project — improving the marketability of rentable space, attracting customers to commercial establishments and in some cases even translating into an increased profit margin.

**5. Renovation of existing buildings can take less time than new construction and can take place in stages.** The total amount of construction time required to renovate an existing building is generally less than the time required to construct a comparable amount of floor space in an entirely new building. Many of the major renovations described in this book [*Built to Last*] were completed in less than a year — some in as little as eight

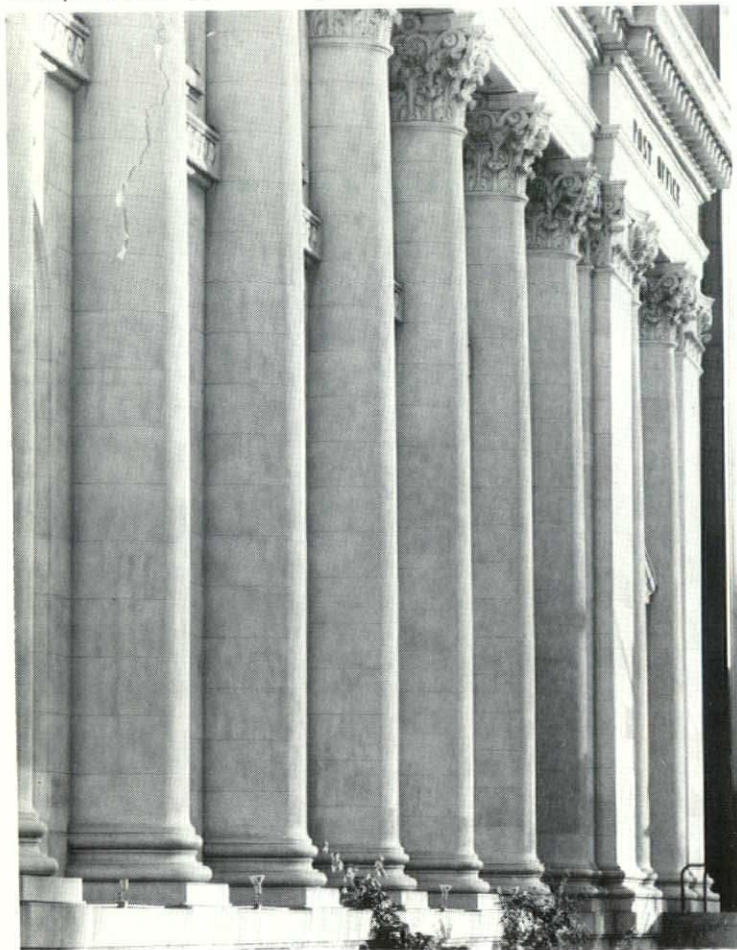
months. By way of contrast, recent experience in Massachusetts shows that it frequently takes up to two years or more to complete major new construction projects. Renovation also can take place year round. A contractor, for example, can work inside during winter months, protected from harsh winter elements that would impede outdoor work on new construction sites. Obviously, a contractor undertaking a renovation need not wait until spring to dig a foundation and start work.

A related advantage of reusing existing buildings is that one portion of a building can be rehabilitated and occupied before work is completed or even started on another portion. The consequent ability to rent out part of a building has a definite advantage for private developers doing renovation work because it provides a source of income when it is needed most. With new construction, a developer is generally unable to lease space until virtually the entire project is completed. As interest rates climb higher, and as the overall time required to construct new buildings is prolonged by delays in the availability and shipment of needed building materials, this time lag between construction and rental will become an increasingly serious cost factor.

**6. Old buildings often can be acquired for a very low price.** The superficial decay and poor exterior appearance of many neglected old buildings can deceive people (including knowledgeable realtors) into believing that the buildings are not structurally sound — and therefore not worth saving. A perceptive developer can often obtain an old building that no one else wants for an exceedingly low price and then transform it into a building that is as good as or better than new.

**7. Renovation can provide tax advantages.** Tax provisions recently enacted in several states and municipalities provide incentives for rehabilitating historic structures. Basing tax assessments on present value (instead of on a property's "highest and best" use), formal agreements with owners that freeze assessed valuation at pre-renovation levels for a period of years (to avoid penalizing them for making major investments in properties), or even outright forgiveness or deferral of taxes are a few of the techniques being utilized. On the federal level, the Tax Reform Act of 1976 corrects previous inequities in tax policy that tended to give unfair advantage to new construction over renovation. Now, for example, new construction on the site of a razed certified historic structure is no longer eligible for accelerated depreciation. As mentioned previously, tax deductions formerly allowable for the costs of demolishing designated historic buildings are no longer available. In addition to removing this incentive to demolition, the new tax law gives positive inducement to substantial certified rehabilitation projects for some designated historic structures, which may now qualify, for the first time, for accelerated depreciation previously imposed. In some instances, rehabilitation costs may be amortized over five years for certified historic structures.

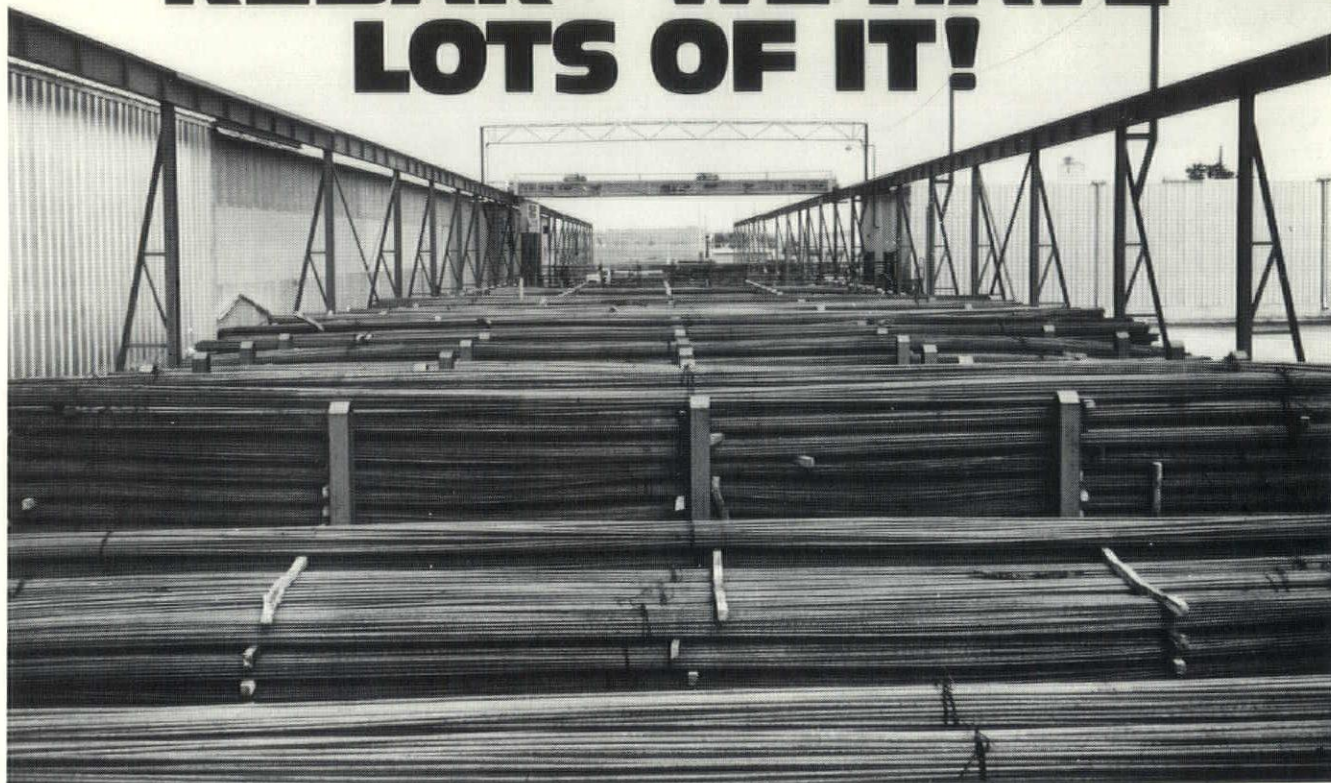
**8. Increased federal, state and local funds are available for rehabilitation.** The National Historic



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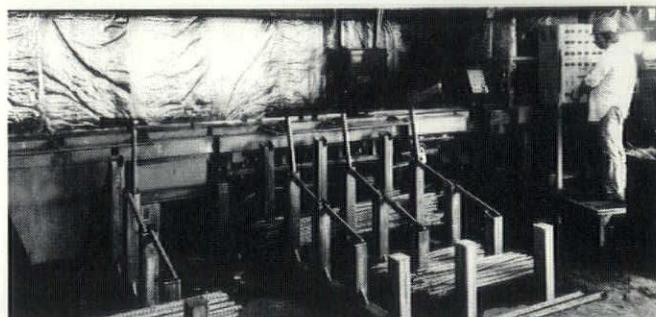
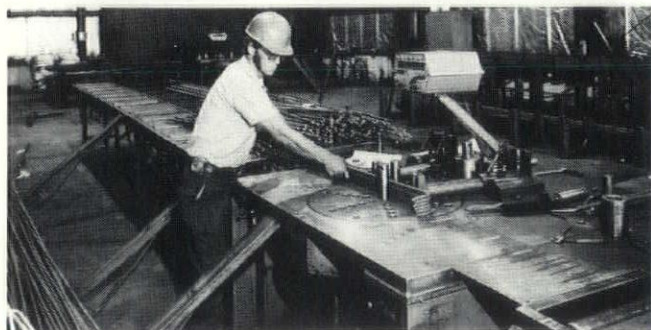


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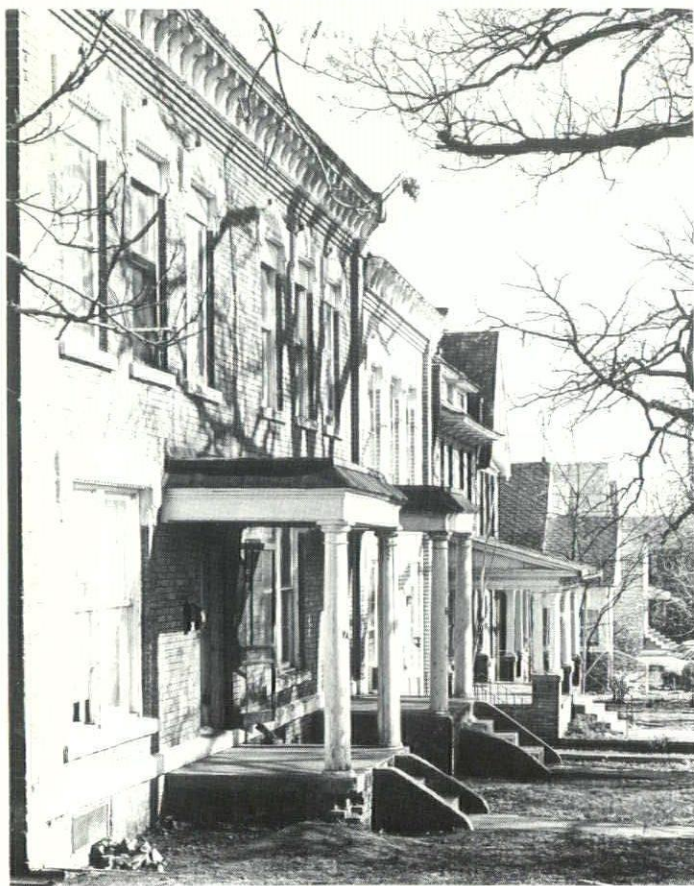


# Sherman Hill: A Neighborhood in Transition

by Jack Porter

In the 1870's Major Hoyt Sherman built a small Victorian mansion on a bluff overlooking a small but prosperous village called West Des Moines. By the 1880's, several prominent families had built homes to the north and west of Hoyt Sherman Place, and by the early years of the twentieth century, a major suburb had formed on the "Hill." Victorian, Queen Anne, and Classic style houses graced the area. Built by influential leaders of Des Moines, these homes were characteristic of the era and represented the highest in quality of design and craftsmanship.

Construction of single family housing remained the pattern from the turn of the century until World War I. At that time, technological and economic developments formed the basis for a new period on the hill. Multi-story apartments became common, but they, too, were eminent in their design and craftsmanship. Retaining many of the features of the surrounding elegant mansions, the apartments also incorporated new inventions such as elevators, central vacuum cleaner systems, fire proof construction and electric lighting.



Row houses on 19th Street awaiting restoration.

Until World War II, this standard of elegance and quality continued to be a prominent feature of the homes and apartments built on the hill. However, World War II brought in its aftermath not only the advent of the Great Society, but also the demise of the hill. The great mansions were turned into boarding homes, and once spacious apartments were subdivided into sleeping rooms. The demand for inexpensive multi-unit housing for an expanding population overtook that for large, often costly one-family homes. This growing demand, when coupled with economic greed and a lack of concern for the design and quality of the older structures, soon turned the "hill" into a ghetto. By the 1960's, the rampant destruction of most homes was complete. Neglected and overused, little remained to distinguish the once prestigious neighborhood. Fine woodwork, expansive windows, ornate hardware and fixtures were covered or removed, thrown away or sold. Crime and vandalism accompanied the increased density of the area. Sweeping governmental renewal programs and stringently applied building codes also took their toll in efforts to "clean up" the area.

The 1970's, however, brought a new era to the hill. The families who bought the homes in the neighborhood, now at its low, were proclaimed "urban pioneers." But most of these families were either just plain tired of suburbia or desired to own and enjoy the special qualities of an older home. They removed the layers of paint on the cherry, mahogany, oak and yellow pine woodwork, cleaned the brass, and patched plaster. Many replaced "modern improvements" like simulated wood paneling and vinyl tile with period wallpaper and refurbished original oak floors. Frequently features of the original structure were found hidden in attics or used in other rooms and were put back where they were originally located. Windows and doors were restored, or when necessary replaced with materials from the same era. As a result, some of the quality and distinctiveness of the elegant homes and apartments grew more visible. Moreover, a new feeling about the hill was born. Neighborhood families and sympathetic apartment owners and their tenants gradually realized that a common purpose could be served by combining preservation and rebuilding efforts. With this in mind, a neighborhood association was formed and the area given a name, "Sherman Hill."

The Sherman Hill Association has been responsible for getting the neighborhood on the National Register of Historic Districts. But one of its most important accomplishments has been the increased awareness and sensitivity it has been able to create for the various architec-



ural styles and history of one of Des Moines' finest neighborhoods. Business and government leaders recognize the important economic benefits of a stable and unique neighborhood close to downtown. They have actively supported the Association, and the results of their support are evident in its continued success. As more "pioneers" have moved into the neighborhood, crime and vandalism have continued to decline. As more and more properties are restored, the greater the interest becomes in the neighborhood. Community groups and schools give regular tours of the neighborhood to explain its history and architecture. Several homes are open on a regular basis to let people see the quality craftsmanship and design.

The 1980's are seen as years of greater commitment by the citizens of Des Moines. Plans are being formulated that will address the total environment, plans that will put greater emphasis on the special qualities of the Sherman Hill area. At the same time, conceptions are meant to insure that the neighborhood will not become an "exclusive community." One of the hill's greatest assets remains its diversity. The Association is committed to ensure that a complex but harmonious mixture of people and architecture is retained.

The architect has played a mixed role in the development of Sherman Hill. Doubtlessly some of the original structures were designed by Iowa's early architects. It must also be recognized, however, that many of the more recent 'intrusions' were the product of architects' involvement. Knowing that future building efforts will often be directed by architects, we are hopeful these structures will be added with sensitivity and awareness for the history and existing architecture on the "hill." In environments such as Sherman Hill the architect is faced with a singular challenge to enhance our important historical references, yet respond to current functional needs and standards of construction. Perhaps this challenge is not the most difficult the architect must resolve, but in a pivotal neighborhood such as Sherman Hill it could very well be the most important.

#### **Editor's notes:**

The very name of the Queen Anne style suggested eclecticism to its originators. It was coined in England to describe buildings that were inspired by the transitional architecture of the pre-Georgian period when classical ornament was grafted onto buildings of basically medieval form. The Queen Anne style played on the contrast of materials. First floors were often brick or stone; upper stories were of stucco, clapboard or decorative shingles.

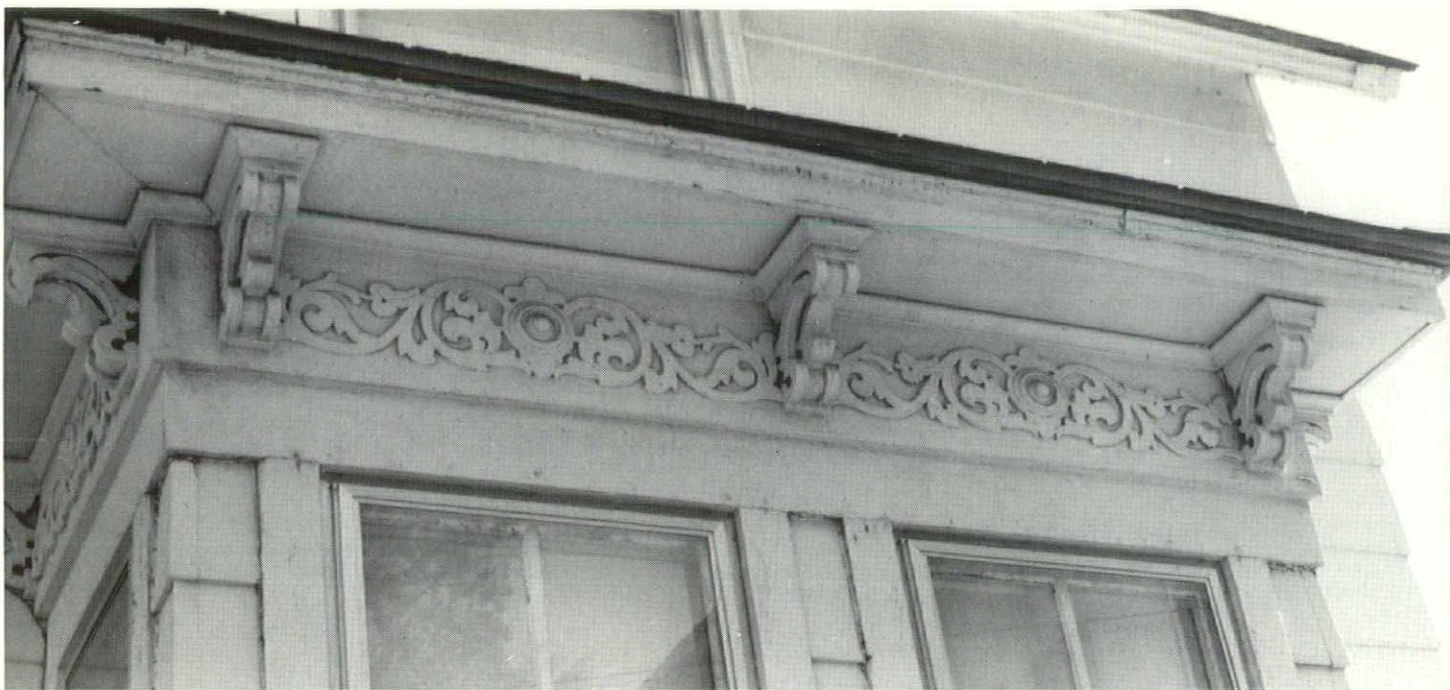


**Rounded corner turrets common to the Queen Anne style and Sherman Hill area.**

Huge medieval-type chimneys were common. Roofs were gabled or hipped, and there were often second-story projections and corner turrets. Verandas and balconies opened houses to the outdoors.

Interior plans, which had been moving farther from classical symmetry, were given even greater freedom. The fully developed Queen Anne plan featured the living hall — a central living and circulation space with both fireplace and grand staircase. This space flowed freely into other ample rooms. Rich, dark woods in wall paneling and beamed ceilings replaced the plaster ornament and bright wallpapers of earlier styles. The informality and amplitude of the Queen Anne, particularly when designed with prominent corner turrets, made it the style of choice for bankers and physicians in small-town America until the turn of the century.





The characteristics of the Victorian style came into clearest focus in the third quarter of the 19th century, beginning about 1870 in the United States. High Victorian design was distinguished by massive proportions, generally dark colors, and a dense ornamentation of all surfaces. It was a style born of and influenced by the industrial exhibitions prevalent in England and the United

States in the second half of the century. Gothic moldings, Renaissance allegorical figures, and Baroque scale and composition were not uncommonly assembled in a single work. Strong individual patterns covered the ceiling, wallpaper, carpet, curtains, and other fabrics. The large scale of all interior details and furniture contributed to the sought-after impression of plush magnificence.

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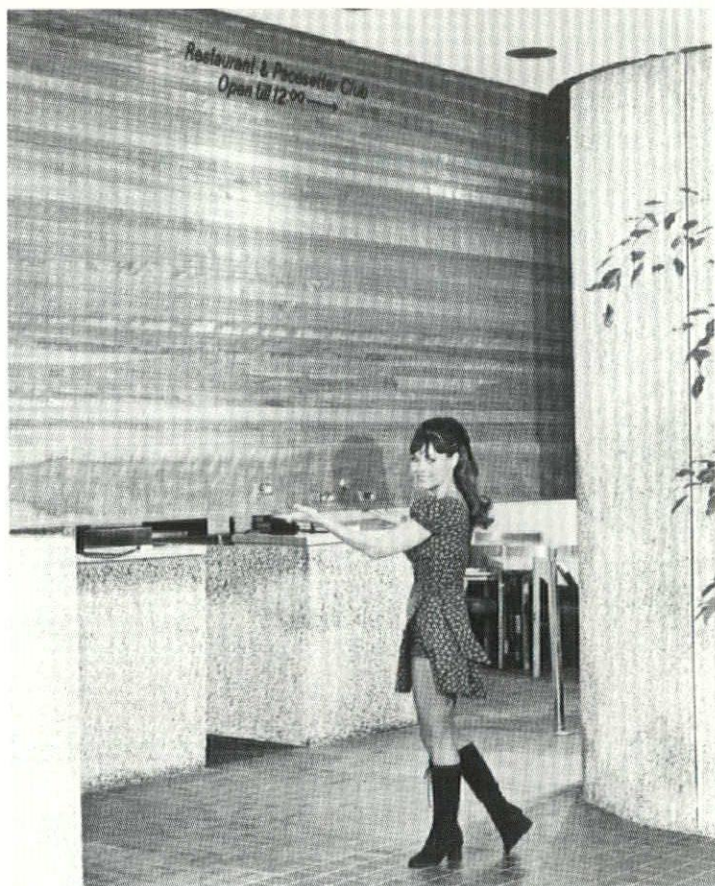
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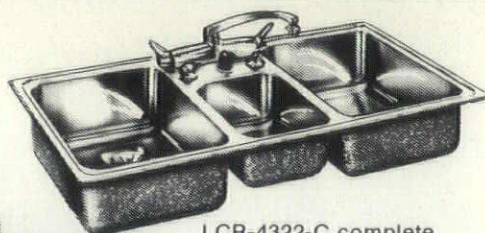




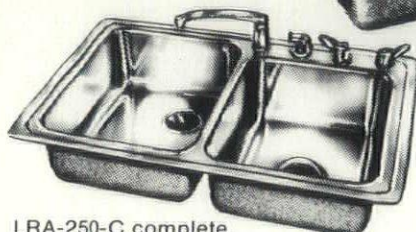
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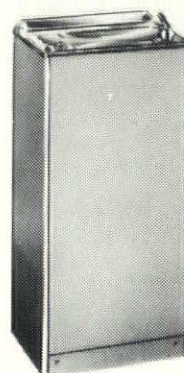
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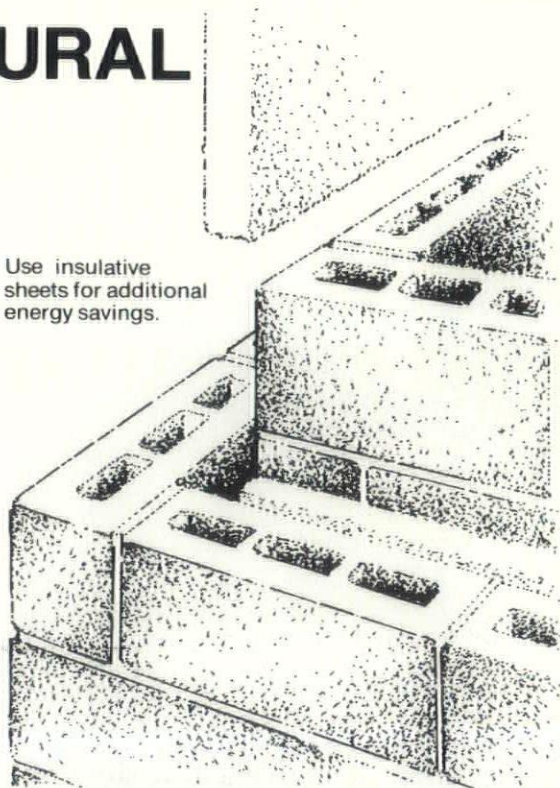
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# Restoration Of The Valley National Bank

Banks are establishments dedicated to financial transactions, including being places in which one is encouraged to save money. With the purchase and renovation of the building on the southeast corner of Walnut and Sixth Avenue, the Valley National Bank is also saving one of the finest examples of Art Deco in the Midwest.

Designed by the Des Moines architectural firm of Proudfoot, Bird, Rawson, Seuers and Thomas, construction was started in April of 1931. The foundation and steel skeleton capable of bearing the entire weight of a contemplated total of 22 stories was built with the first five story phase opening in July of 1932 at a cost of \$600,000.

The architectural character of the building was thought of as simplified Italian Renaissance but modified along modern lines and making use of mass production techniques. The resulting building, exterior and interior, time has now documented as Art Deco.

Art Deco grew out of Art Nouveau, a turn of the century style that had been a determined break with the academies of the past, actually a revolt by artists and craftsmen to the place that the industrialism of the machine age was having on design and workmanship. The Art Nouveau style was recognizable by long, sinuous, sensitive, organic, creeping lines. It developed in Barcelona, Vienna, Paris and Chicago and encompassed all areas of design - painting, sculpture, interior design, graphic arts, fashions, furniture and all decorative arts.

Art Deco influences started with the outbreak of World War I and were well established by the time the war had ended. Art Deco was a revolt against those exaggerated curves and asymmetrical forms of Art Nouveau. It was also a concession to the products of mass production. The architect, artist and craftsman adjusted his design to the conditions created by this mass production. It was a time of the freeing of vertical space through brilliant engineering and examining industrial materials, streamlining and simplification.

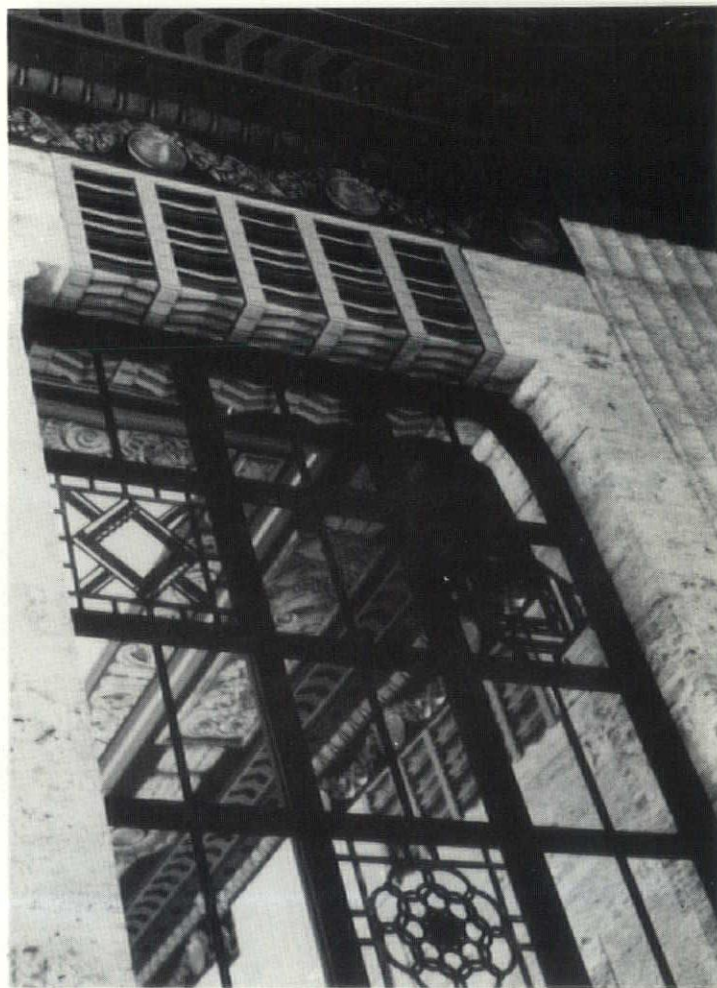
Art Deco is recognizable by straight lines, vertical designs, geometrical forms, by step-forms, zig-zags and streamlined curves. It destroys all reference to the classical designs of the past. The eye can follow with effortless delight a line that had been previously hidden by the elaborate designs of nature.

The years 1910 to 1935 saw a great advancement in this machine technology. Advancements were made in synthetics. Plywood, bakelite, metal tubing, glass brick, polishing machines, cement guns and paint sprayers are only a few of the products of this technology. The

machine influenced the design of everything from compacts and cars to rugs and refrigerators.

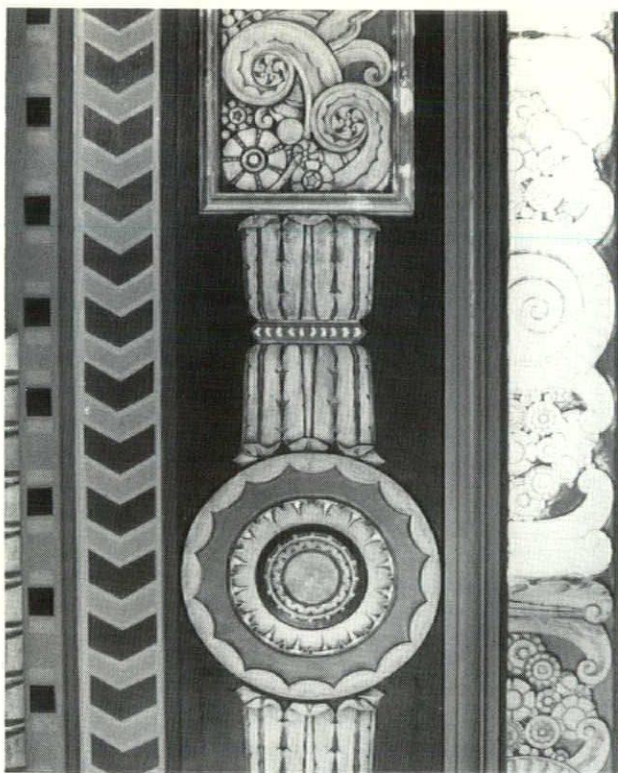
The designer, in looking for the simplification of line, was influenced by several world happenings. The first exhibition of African Negro Art took place in Paris in 1920 and the motifs and forms of the masks and the use of animal skins influenced the artists as did the Egyptian motifs brought to the public's attention by the opening of the Tomb of Tutankhamen in 1922. The Mayan, Aztec and the southwest Indian cultures were examined by the artist as well.

International attention was first called to this unique style by the "Exposition International des Arts Decoratifs and Industriels Modernes" held in Paris in 1925. Established at that time as a historical style it became popular enough to allow for the mass production of its designs. This allowed the architectural details such as



Leaded designs in the 22-foot high windows.





Elaborate plaster relief embellish the magnificent ceiling.

radiator panels, window frames and glass pane details to be so produced.

The southeast corner of Walnut and Sixth Avenue has been a banking corner for decades. It was first built on by the Des Moines National Bank and razed in 1930 for the present building constructed for the Iowa Des Moines National Bank. Used by them until their move to the Financial Center in 1978, the building stood empty until the knowing eye of J. Locke Macomber, president of

Valley National Bank, visioned the renovated, repolished and resplendent building you see today.

The Des Moines architectural firm of Charles Herbert and Associates supervised the restoration of the building, a building that calls attention to the product of a time that believed that better architecture might indeed promote better business. Workmen from Weitz Company Construction became involved in a personal respect for the craftsmanship that they had become entrusted to bring back to pristine condition. The building is of steel skeleton construction. Floor systems are tile arches over which a heavy fill of porous cement was laid. A network of conduit with plugs extending to the floor at two feet intervals is laid in the fill allowing the electrical and phone systems to function without loose cords or tears obstructions in walls or floors.

The lower four floors comprise the base of the structure area. The first major step back occurs at the top of the fourth story and had the upper stories been added they would have surmounted this with a tall penthouse, in an adaptation of the step back pyramid. The existing building contains 84,340 square feet of floor space, over half of which will be used for banking functions, the remainder as rentable space.

The exterior walls are Indiana limestone with the main entrance and a one story base is of black granite from Wisconsin, polished to the brilliance formerly obtainable only from a stone from Sweden. All exterior walls are of extra thickness to prevent dampness from penetrating.

The entrance, filled with a tracery of bronze, extends through three stories based by three bronze revelling deer.

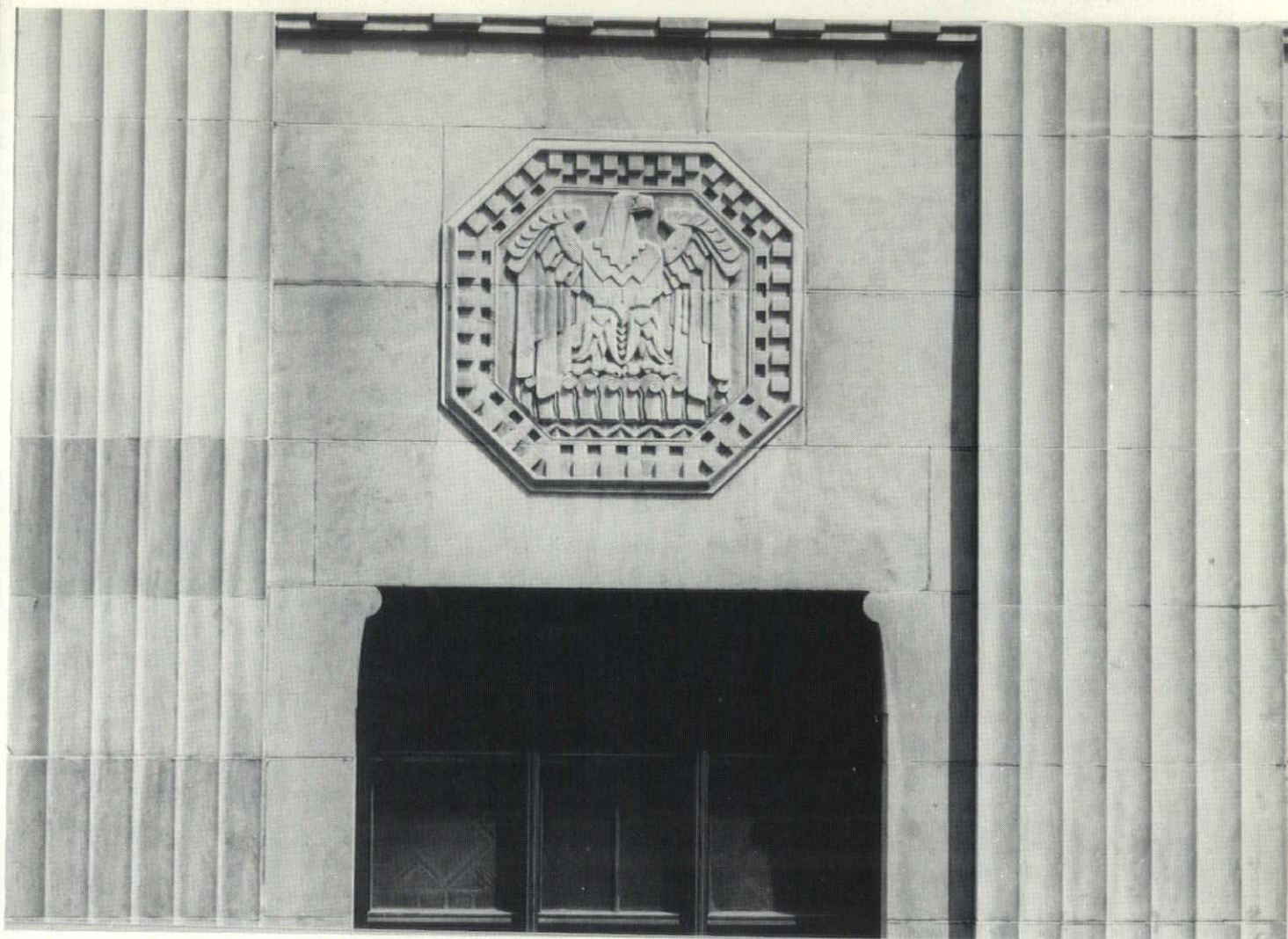
Ground floor walls are match cut from St. Genevieve Golden veined marble, a warm gray color with golden veins running throughout.

The main banking area is located on the second floor and originally was reached by Italian Travertine steps,

Storefront development of the early 50's.







**Eagle cut into the stone on the building exterior to the west.**

replaced in 1951 by escalators. The banking floor is a half block in length and three stories in height, and is lighted by huge windows. Leaded designs are pressed between double panes of glass in decorative geometric shapes.

The entire wall surface consists of Italian Travertine stone with no columns to break the open expanse but broken at intervals by wide simple Travertine pilasters extending 32 feet from floor to ceiling. Shoulder high bank counters are spaced around the outer walls. The backs of the cages and counter tops are made by the latest Art Metal construction, with nickel cornices on the teller cages, and brass inlays on the windows with etched glass designs. The walnut fronts are trimmed with inserts of Benedict Nickel as well as with Premier Blue Beige marble, a polished black marble with white veins.

Ornate plastic relief decorates the length and breadth of the lobby, extending several feet down the wall and several feet across the ceiling. Originally the designs were sculpted in jute panels that were pressed directly into the freshly poured plaster slabs. Rosettes and chevrons were painted in rich Italian reds, blues and golds. Four chandeliers, each seven feet in diameter,



**Detail from the bronze bald eagle letter box.**



hang from long metal shafts in the main banking room. Constructed of solid bronze and Benedict Nickel, each ring contains 64 individual lamps plus a 500 watt lamp in the center of a shaft of crystal rods.

Rich walnut paneling with hidden joints walls the bond coupon clipping rooms and many consultant and private offices.

Senior officers and Directors are located north of the main banking in a room slightly lower in height and surrounded by a balcony.

Aside from steel windows all exposed architectural metal is either aluminum, bronze or Benedict Nickel.

Restrooms are wainscoted with Napoleon Gray Marble which also covers the floors.

John Woolson Brooks, FAIA, was the project architect during the construction of the Iowa Des Moines National Bank from 1930-1932. Still active as senior partner in the continuation of that firm, Brooks recalls those efforts of a half century ago.

"The General Contractor was A. H. Neumann and Brothers, Inc. of Des Moines. Because of a certain amount of speculation, which was prevalent at the time, the contractor was forced into something resembling bankruptcy on the project. The Bonding Company was forced to complete construction of the building.

"Two highly skilled craftsmen/artists named Max Berger and Louis Ballauf executed the ornamental plaster designs for the ornate ceilings and friezes. They

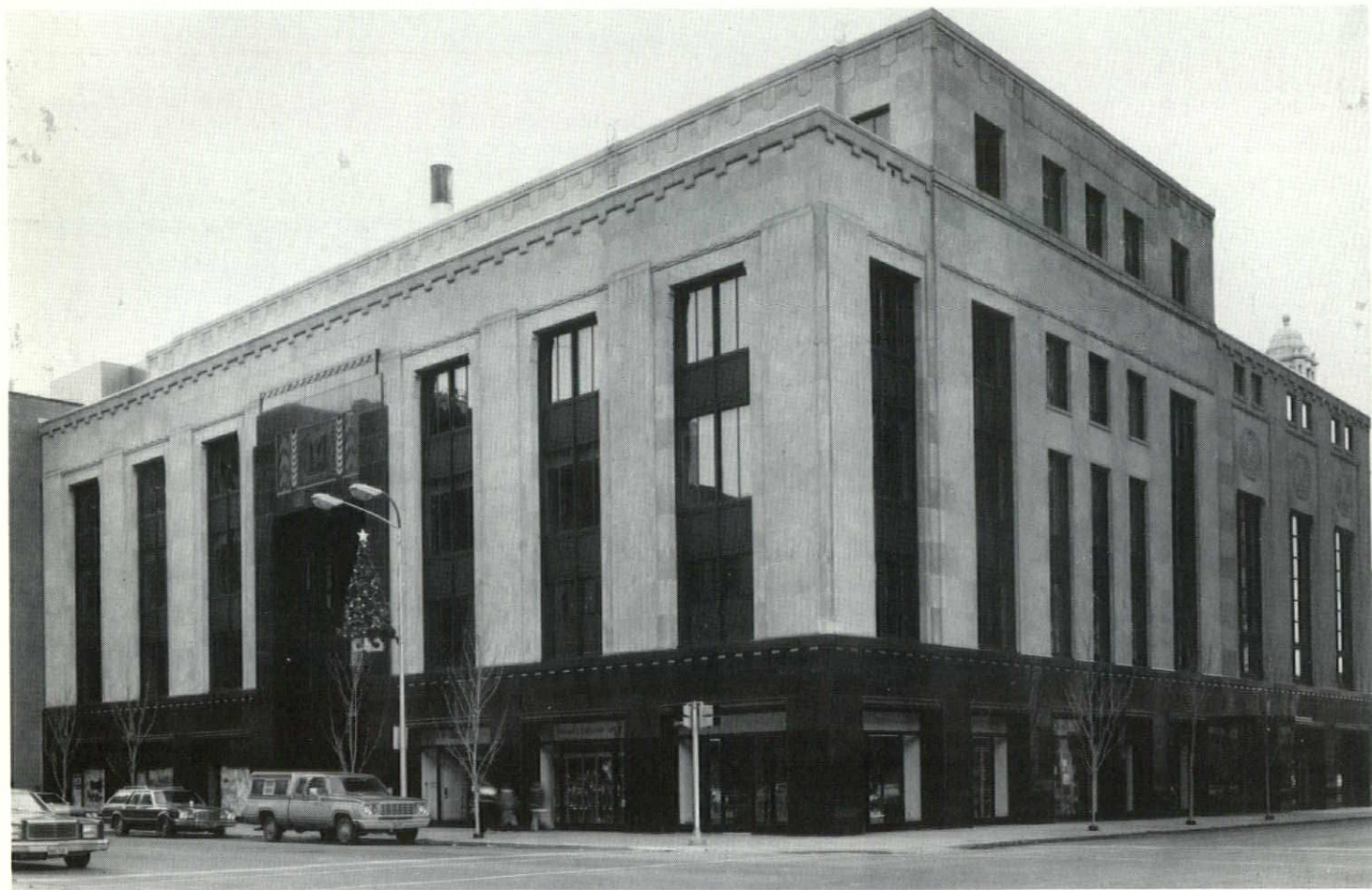
operated an atelier in a store room on East Grand Avenue. The technique consisted of moulding the design in moist clay, dug from local hills near the brick plant. They always kept close touch with the Architect to make certain that his intention, conveyed by line drawings, was being faithfully carried out.

"When the clay model had been approved, it was covered with a hot gelatine or glue mixture which hardened on cooling into a rubbery mold. This was then filled with plaster of Paris to produce whatever quantity of decorative pieces was necessary.

"In those days there were a number of concerns which designed and fabricated special light fixtures. They would submit their designs and quotations to the Architect in an informal competition. The successful bidder in this case was a new man arrived from Chicago named Cole.

"In the 1930's Younker Brothers operated a fully staffed group of "Interior Decorators" and a very active crew of painters. Miss Florence Weaver controlled the elaborate painting of the interiors, working closely with the Architect."

Art Deco, by breaking the ties with classic Western European design and accepting the advent of technology and mass production, prepared the way for contemporary 20th century architecture and design. This visual heritage is preserved in the Midwest by the renovation of the Valley National Bank.







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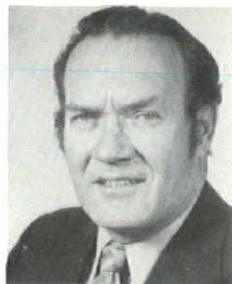
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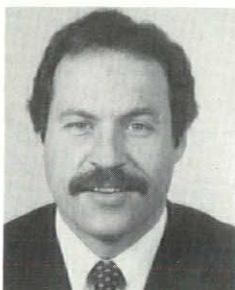
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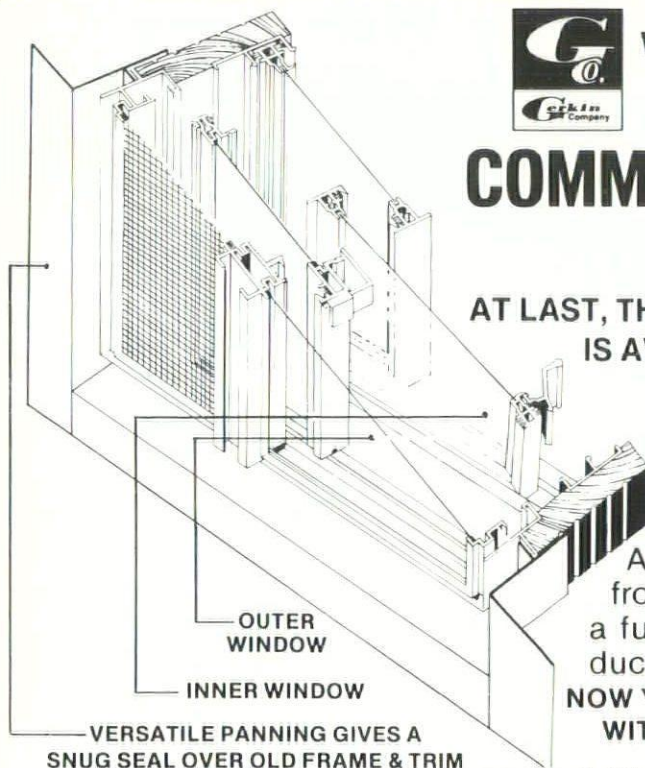
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## Recycling Old Buildings

continued from page 12

Preservation Act of 1966 established matching grants-in-aid, obtained through state historic preservation offices, that can be used for the acquisition and restoration of properties listed in the National Register of Historic Places. Similarly, community development block grants provided to municipalities by the U.S. Department of Housing and Urban Development are a major source of federal funds for neighborhood preservation projects, as are a variety of other HUD programs. Far from representing a passing fad, national programs for housing and building conservation are becoming firmly established, and funds for such programs are expected to increase. At the state level, grants-in-aid and tax incentives are being used to encourage building reuse and community conservation. Moreover, after more than two and a half decades of subsidizing outward growth and new development on the urban fringe at the expense of established urban centers, funding at the local level for neighborhood conservation and downtown revitalization is finally being recognized as an essential component of many municipal budgets.

**9. Rehabilitation imposes fewer public and social costs than new construction.** Maintenance and reuse of existing structures can help communities avoid the trauma caused by dilapidation, abandonment and clearance — a sequence that has needlessly victimized many neighborhoods and commercial areas. This sequence has had high social costs in dislocation of residents, economic decline and disruption of community life. In addition, because old buildings are usually located in portions of communities that have already been fully developed — and are already served by sewer and water lines, roads, schools and fire stations — renovation and adaptive use of old structures can relieve municipalities of the necessity of making additional expenditures for costly new public facilities. Many cities and towns have suffered financially by having to continually extend municipal services to outlying areas while structures in previously developed areas, already served by public services and facilities, have been abandoned. An obvious related public benefit is that a policy of rehabilitation reduces urban sprawl and helps to avoid a needless loss of increasingly scarce unspoiled open space.

By concentrating municipal capital expenditures in developed areas and encouraging and rewarding reinvestment in existing buildings, a community need not forego the opportunity to strengthen and even increase its tax base. In many communities, especially those characterized by moderate growth, the added tax base contributed by new construction may be more than offset by declines in the value and occupancy of existing buildings. The soundness of a community's tax base is determined as much by the quality, repair and use of its old buildings as by the amount of new construction generated. Rehabilitation projects can be successful in creating direct economic benefits to communities: attracting new residents and holding old ones, increasing

tourist interest, bringing in new business and industry and making downtown areas attractive places in which to dine, see a movie or simply take a stroll on a summer evening.

**10. Reusing old buildings conserves energy.** Old buildings represent an investment that it would be foolish to squander — an investment of energy and labor made at a time when costs were significantly lower. Demolition of these buildings requires new expenditures of energy, and their replacement even more to produce the new building materials and to assemble them on a cleared site.

Moreover, as New York architect Hugh Hardy points out, "Many contemporary structures which appear so sleek and modern are, in fact, 'primeval monsters' both in terms of the energy consumed to build them and the energy required to make them habitable." The thick masonry walls of many old buildings retain heat much more effectively than the glass and steel used in newer structures. In certain cases, the tall windows of old buildings (which open, unlike those in so many new buildings) and high ceilings may provide so much natural ventilation and sunlight that total expenditures required for lighting, mechanical ventilation and air-conditioning systems may be reduced.

As supplies of nonrenewable resources are depleted, and as the costs of remaining resources increase, the conservation of all energy-related resources will become an even greater national concern. Clearly, the energy conservation arguments for reusing old buildings should grow stronger with each passing year.

Detail at Younker Brothers Dept. Store, Des Moines.





# A Rich History – Herndon Hall

by Gary Weaver

portions reprinted with permission from Better Homes & Garden

"Warmly We Greet Thee" were the words engraved over the large fireplace in the staircase hall of Herndon Hall when the mansion was built. It was in this spirit that the original owners, Mr. and Mrs. Jefferson Scott Polk, ordered construction of the majestic home in 1881.

Herndon Hall was constructed on a plot of land overlooking the Raccoon River. Located at 2000 Grand Avenue, the house was built in an area of Des Moines that was truly grand, and home to many of the noted forefathers of the city. The mansions of the Hubbells, Finkbines, Shermans and Windsors were close by.

The name Herndon Hall was adopted by Mr. and Mrs. Polk in commemoration of the family name of Mrs. Polk, whose maiden name was Julia A. Herndon. The word Hall in the residence name was the result of the large auditorium or assembly hall that was built on the third story of the home.

Herndon Hall was designed by Mr. T. A. Roberts, a celebrated architect of Newark, New Jersey. The residence, built in the style of an English country house, was under construction for two years.

Today, for the first time in many years, Herndon Hall stands much as it did when construction was completed in 1883. Perhaps the best original description of Herndon Hall would come from Jefferson Polk himself. The following account is from a book Polk authored about the residence.

"The first, or basement story, and chimneys (of which there are several large stacks) were built largely of red sandstone taken from the celebrated Red Rock Quarry, situated in Iowa on the Des Moines River, about thirty miles from the city of Des Moines. The second story was built of Philadelphia pressed brick, and the third story was built of wood, strongly framed, and the walls filled in with brick and sheathed on the outside with cedar shingles, and the whole structure covered with red slate. The stone and brick work was done by Mr. Conrad Youngerman. The woodwork was done by a foreman, Mr. Knowles, under the supervision of the architect and according to elaborate plans and drawings made by him.

"The interior of the house is divided up into spacious reception and staircase halls, parlors, music rooms, dining rooms, reception and bed chambers, auditorium, and billiard hall. The interior of the house is finished in natural woods; the parlor is finely polished hard white maple; the music room in red gum; the halls in quarter-sawed white oak, ceilings and walls wainscoted; the dining room in red mahogany, walls wainscoted five feet up, and large beams of same wood support the ceiling. The chambers are finished in red gum, oak, white walnut and pine. Each room contains a large fireplace with mantels of special

design built of the same woods as the finishing of the rooms and forming a part thereof except that in the staircase hall the mantel and in fact the whole east end of the hall is built of variegated red stone from the quarry above mentioned, beautifully relieved by tasteful carving.

"The windows are of the best plate glass with large stained glass panels over the principal one and a large stained glass window in the staircase hall.

"The ceilings of the rooms were frescoed by Mr. August Knor, a German artist of note, and the walls of the parlor, staircase hall (above wainscoting) and the bed chambers are hung with tapestry, according to designs of and under the supervision of the Marshall Field Company of Chicago. The tapestries are of elegant pattern and fine texture, subdued in color and hung in graceful folds on the walls, giving to the whole interior an elegant, warm and homelike appearance.

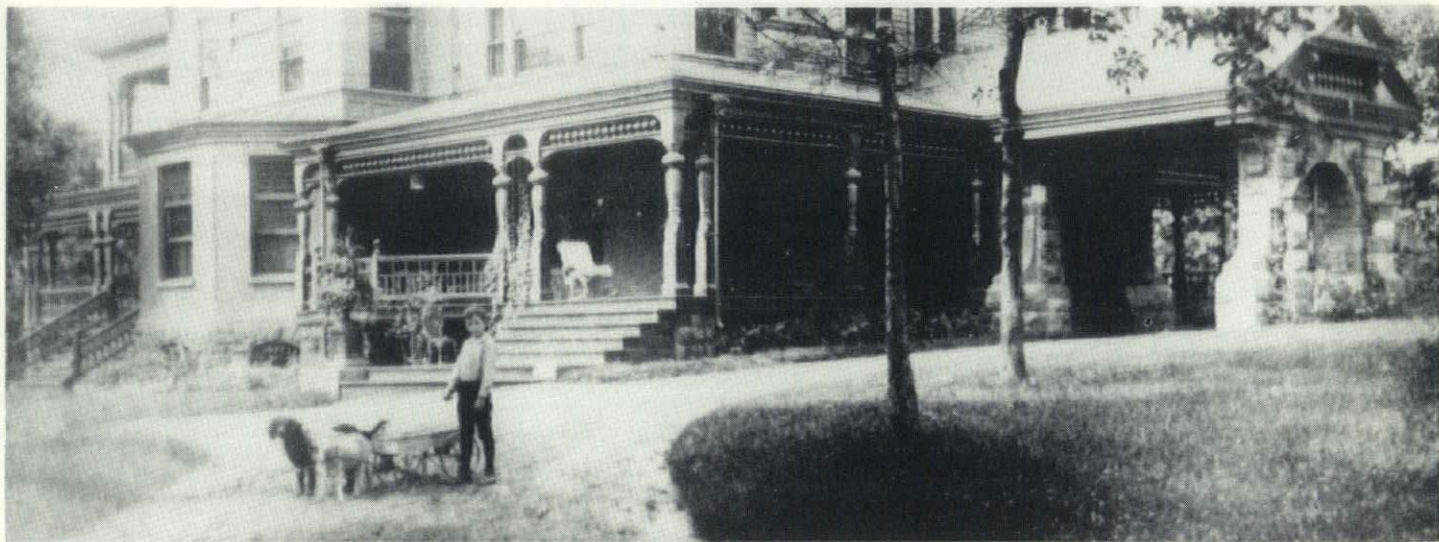
"The assembly and billiard hall on the third story is the most striking feature of the house and the one most used and enjoyed by both guests and family. It is 45 x 60 feet in diameter, is well lighted and ventilated and is finished up in yellow southern pine, presenting a most beautiful grain and hard polished surface."

It's easy to tell that Jefferson Polk was both fond and proud of his home at 2000 Grand Avenue. Herndon Hall doesn't appear today as Jefferson Polk described it. Varied usage has saved the home from the wrecking ball, but it has meant modifications over the years. Among other things, Herndon Hall has served as a Bishop's residence for the Catholic diocese, the home office of an insurance company, and, most recently a women's clothing store.



Ceiling frescoes were hand painted by skilled craftsmen.





Over the years, the building's exterior appearance had been significantly altered by the removal of porches on the north, east and west sides. The upper portion of the brick chimneys had been removed and an enclosed fire exit had been added.

Maintenance on the building had been very limited and numerous coats of paint covering the structure concealed considerable deterioration. The original red slate roof had deteriorated beyond repair. Flashing, gutters and downspouts leaked badly and needed to be replaced. All windows were single glazed and poorly fitted; several housed window air-conditioners. The parking lot completely encompassed the building from its foundation to the property lines, except for a large front yard.

As the building changed hands (and particularly, during the depression) interior details, such as wood screens, moldings and stained glass had eventually disappeared. Ceiling frescoes and painted stencils that once decorated walls and ceilings on the first and second floors were painted over.

As Herndon Hall changed from a residence to a commercial building, functional changes began to take place. Stairways were relocated and fire exits were enclosed. Revised circulation patterns were established to meet changing building codes. New heating, cooling, smoke detection and security systems were installed.

The firm of John D. Bloodgood began involvement with the project at the end of September, 1978, with an anticipated occupancy date of April, 1979. The client, Better Homes & Gardens Real Estate Division, was a rapidly developing organization whose unpredictable

growth rate made programming a difficult task. Work began on a tight schedule when the architect met with the owner's representative-contractor, Neumann Bros. and Engineer, Ralph Schilling, to determine the feasibility of the project and to define the scope of the project within that framework.

Work began on the exterior of the building in October. The first goal was to make the building watertight so interior work could get underway without risking any further water damage. The slate roof required complete replacement. A new slate roof was beyond the established budget so fiberglass asphalt shingles were selected. All copper flashing was replaced under the original decorative lead flashing.

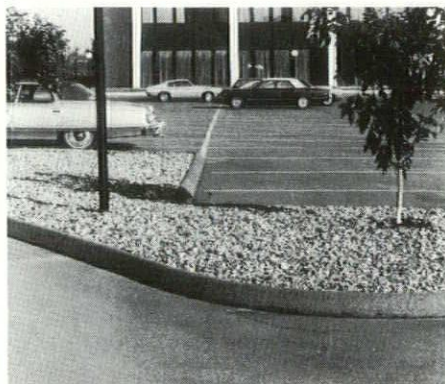
The building's painted exterior was sandblasted, then sealed—once again, exposing the variegated red and cream sandstone and Philadelphia pressed brick. Original paint colors were determined by analysis of paint chips. The architects first matched the original gold shingle color and then limited restoration to use of only two of the many accent colors originally used.

The major area of new construction was the only remaining porch. The objective was to convert the back porch to the main business entrance of the building. When the existing structure was exposed, it was discovered the original timbers and rafters were rotted. These members were replaced and the enclosed fire exit which penetrated the porch was removed. New store front glass was installed behind the original porch posts and handrails. Inside the porch area, a new fire stair to the third floor was installed. Study of the existing window

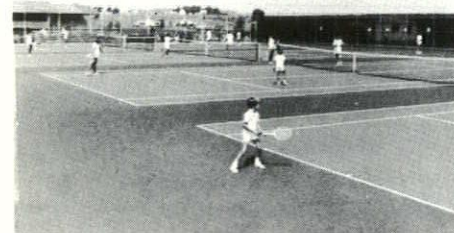




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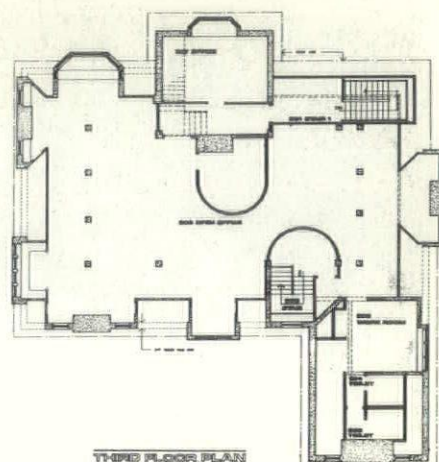
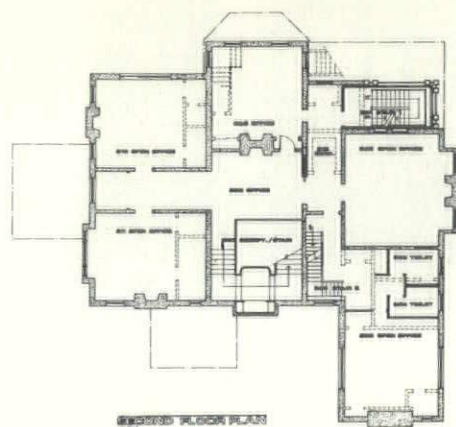
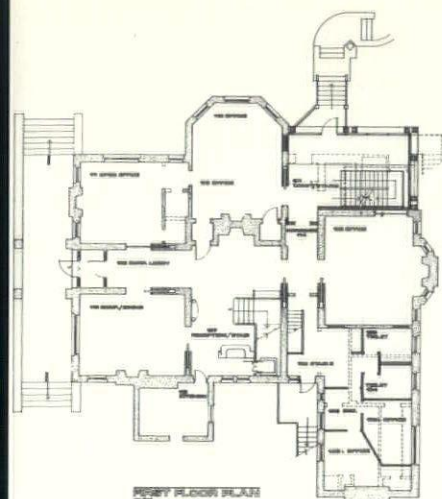
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Floor plans show redefined circulation patterns and accommodation of office functions.



frames revealed that they were structurally sound. This enabled carpenters to rout the existing frames back to a point where insulating glass could replace the old single plate glass.

Interior renovation consisted of redefining circulation patterns and exit requirements, providing office space for an anticipated staff of 44 (which later grew much beyond that), and installation of a new sprinkler system, toilets and new air-conditioning and heating systems. Restoration was limited to treatment of the entrance hall, selected adjacent rooms on the first floor and the grand staircase leading to the second floor.

Within the restoration area of the project where the woodwork and wood ceilings were close to their original condition, it was needed only to remove the buildup of excess finishes and dirt, and then rub them with lemon oil to restore their original beauty. Oak floors were patched with oak flooring salvaged from other areas of the building and then refinished. Marble-veneered fireplaces, their wood front surrounds and ceramic tile hearths were in acceptable condition and, after cleaning, once again became the focal points in each room.

In the conference room which was originally the music room, the woodwork had been painted. Workers carefully stripped the paint, then bleached and refinished the wood. Ceiling frescoes were once again hand-painted by skilled painters who made tracings of the original dot pattern for repainting of deteriorated sections. Colors were then matched from intact panels and the ceiling was completely reproduced.

Other rooms on the first and second floors became office space for the staff. These rooms were all in com-

parable condition in that the woodwork had been painted, ceiling plaster had pulled away from the joists above and was badly cracked, floors were all carpeted and exposed piping for existing mechanical systems added its own interest. Again, the fireplaces, were kept but new plaster ceilings were installed over the existing ceiling and all plaster moldings were replaced or repaired to match the original. The rooms were then recarpeted and freshly painted before office furniture was installed.

The third story required little work to prepare it for the new office plan because few alterations had been made since the original design as an assembly hall. However, one of the main challenges at the project was to install and partially conceal new mechanical and sprinkler systems. This was achieved by removing selected areas of flooring to form common areaways for the horizontal distribution for the building.

What was unique about the Herndon Hall project was the day-to-day involvement of architect and contractor. Daily on-site decision-making was an integral part of the construction and restoration process. In a joint effort, the architects endeavored to meet the functional needs of the new resident without sacrificing the character and integrity of a century-old mansion. The new headquarters of the Better Homes and Gardens Real Estate Service is a strong example of adaptive reuse.



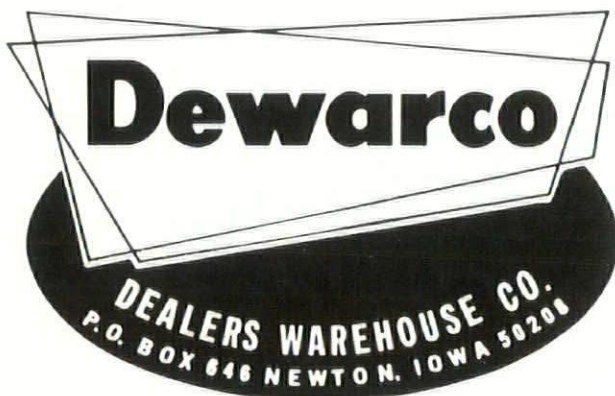


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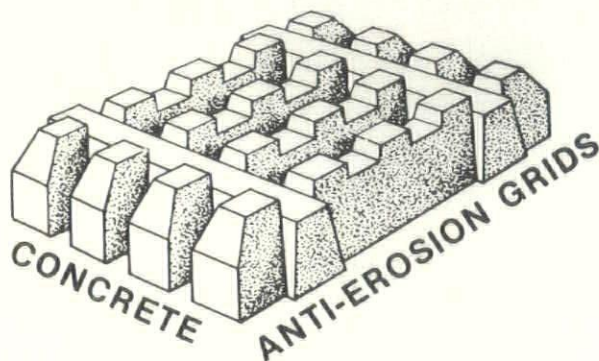
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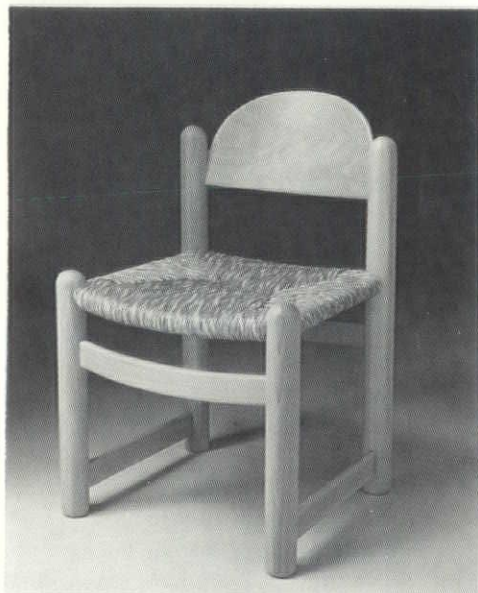
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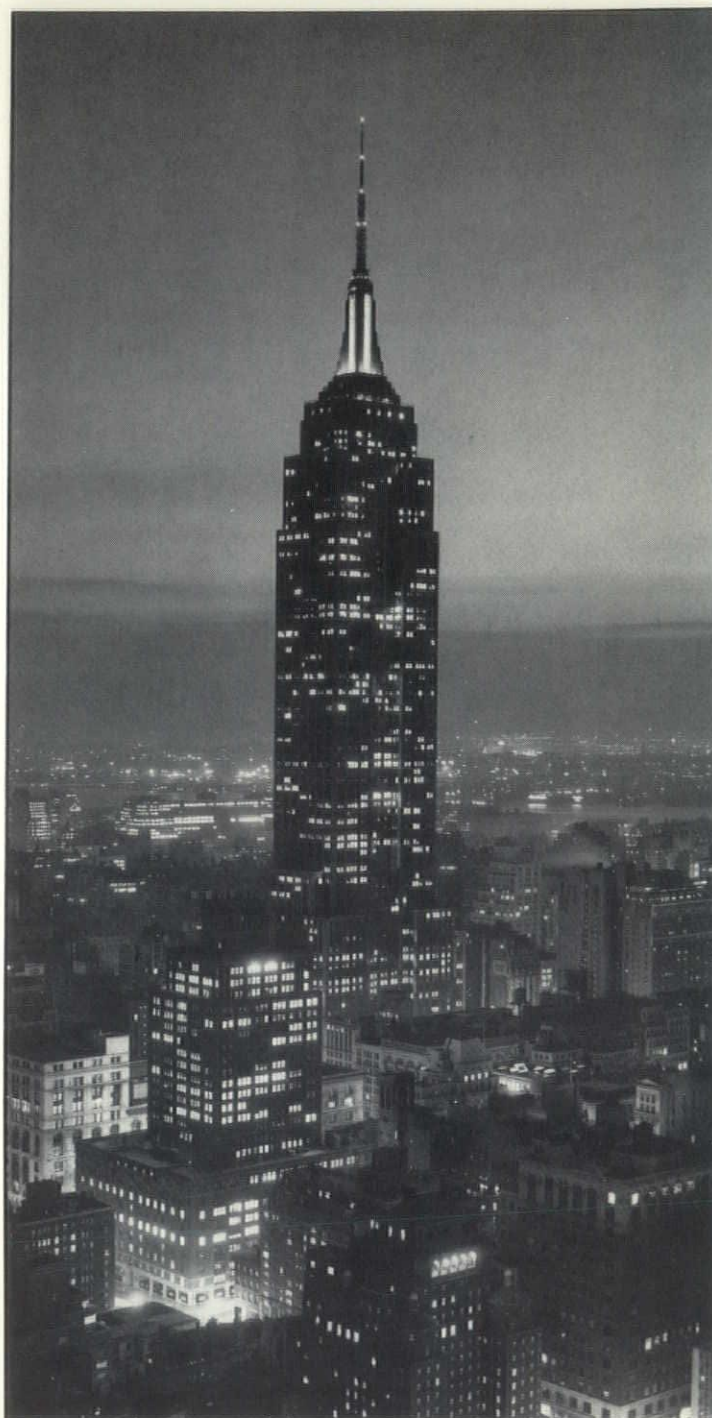
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# Bankers Trust Building

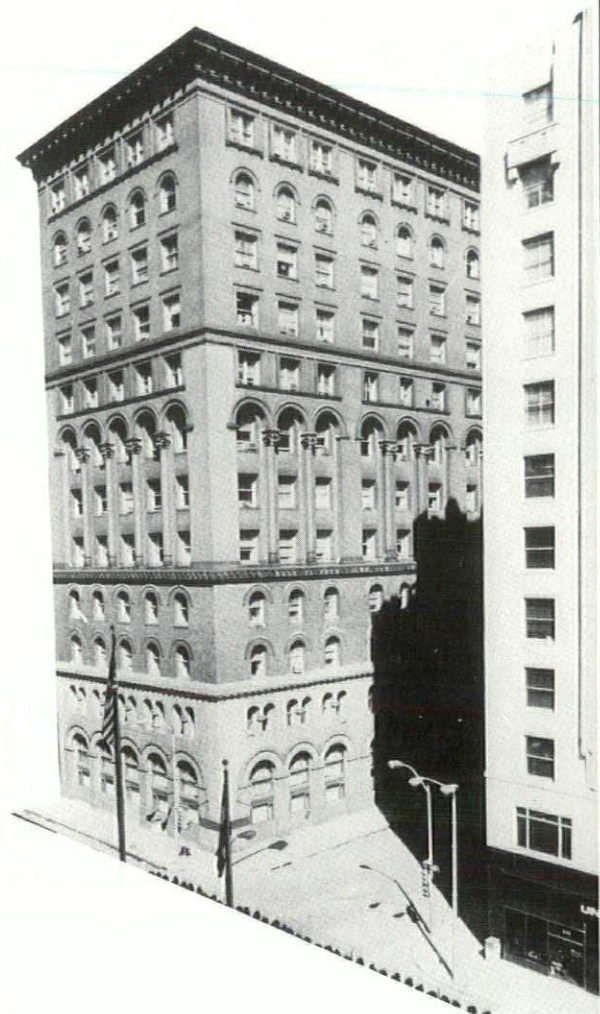
by James S. Cook, AIA

On a January evening in 1976, a group of Des Moines architects gathered on the second floor of Bill Wagner's downtown architectural office to brainstorm an effort for the preservation of the Bankers Trust Building at Sixth and Locust. The owners, the Ruan Companies and Bankers Trust Company, had just moved into the newly completed Ruan Center. All remaining tenants had been evicted, and the announcement of demolition plans followed closely. The long and arduous process of preservation was begun.

From the initial meeting, a handful of architects organized the Committee for the Preservation of the Bankers Trust Building and later reorganized into a non-profit corporation, the Foundation for Historic Conservation. The non-profit corporation had many advantages, including less liability for the individuals involved, increased credibility, and expanded fund raising opportunities through tax deductible contributions. The major reason for incorporation, however, was to become eligible to receive the building as a "gift" for an interim period until a feasibility study could be completed and a

permanent use for the building identified. During this interim period, according to the committee's own proposal, the corporation would assume liability for all costs to hold the building, including taxes and insurance. If, at the end of the interim period a new owner could not be found, the building would revert to the Ruan Center Corporation. Though a creditable idea (and intriguing to the National Trust for Historic Preservation), it was rejected because adequate financial backing to guarantee the costs of holding the building could not be demonstrated.

From the outset, complete architectural and historic surveys of the building proved essential to the preservation effort. The Bankers Trust Building has stood at the commercial and financial center of Iowa since its construction in 1891. One of the first "high rise" buildings in this part of the country, it was constructed at a time when architects were experimenting with methods for making buildings taller. Fireproof interior cast iron beams and columns, which were used on this building, replaced wood framing. It was a trend that quickly led to the birth of the modern steel frame skyscraper.





The building was also one of the first to use a form of steel piling driven into the soil as part of the foundation. The floor structure consists of shallow arched terra cotta blocks spanning between cast iron beams. Load bearing walls, five feet thick at the first floor, divide the building into five cells. When first constructed, each cell was heated by its own fireplace.

Bankers Trust was one of a number of speculative office buildings designed by the Boston architectural firm of Andrews, Jacques and Rantoul for the Equitable Assurance Society of New York. It is an example of a later development of the Romanesque Revival style as practiced by H. H. Richardson, for whom Andrews had worked. It was constructed of beautifully carved granite, ornate terra cotta, and richly detailed red brick. The verticality of the building was emphasized by three-story engaged columns which terminate in arches at the seventh floor. Four floors were tastefully added to the original eight in 1911 by Des Moines Architects Proudfoot, Bird, and Rawson, and five-story addition was added to the west in 1959 by Brooks-Borg Architects. The only connections between the two buildings are at the first, mezzanine, and fourth floors; an open "W" shaped lightwell is formed between the two structures.

The businessman of the 1890's was often considered an heroic individual, and some of the amenities provided in the original Bankers Trust included a telegraph service, a grand staircase to the second floor, daily weather reports, a mail chute, a spacious library on the sixth floor, and even a Turkish bath.

What seem exciting, persuasive, and obvious arguments for preservation to those supporting such efforts, however, may seem wishful speculation to more conservative business interests. Indeed, there may be no clearly established local precedent which illustrates rehabilitation opportunities or establishes via experience the credentials of preservation groups.

A listing on the National Register of Historic Places or a local designation as an historic structure may lend credibility to preservation efforts. The National Trust for Historic Preservation stands prepared to offer technical assistance and monetary grants aimed at funding project feasibility studies. In addition, the State Historical Office, Iowa City, Iowa, is eager to assist preservation or restoration endeavors.

Representatives of the National Trust toured the Bankers Trust Building, met with the owners, and wrote letters encouraging preservation. In the case of Bankers Trust the National Register listing no doubt delayed demolition due to the tax penalties involved. Tax deductions formerly taken for demolition costs on old structures are not now allowable. At the same time, the positive tax incentives for designated historic buildings

can be the deciding factor in economic feasibility analyses.

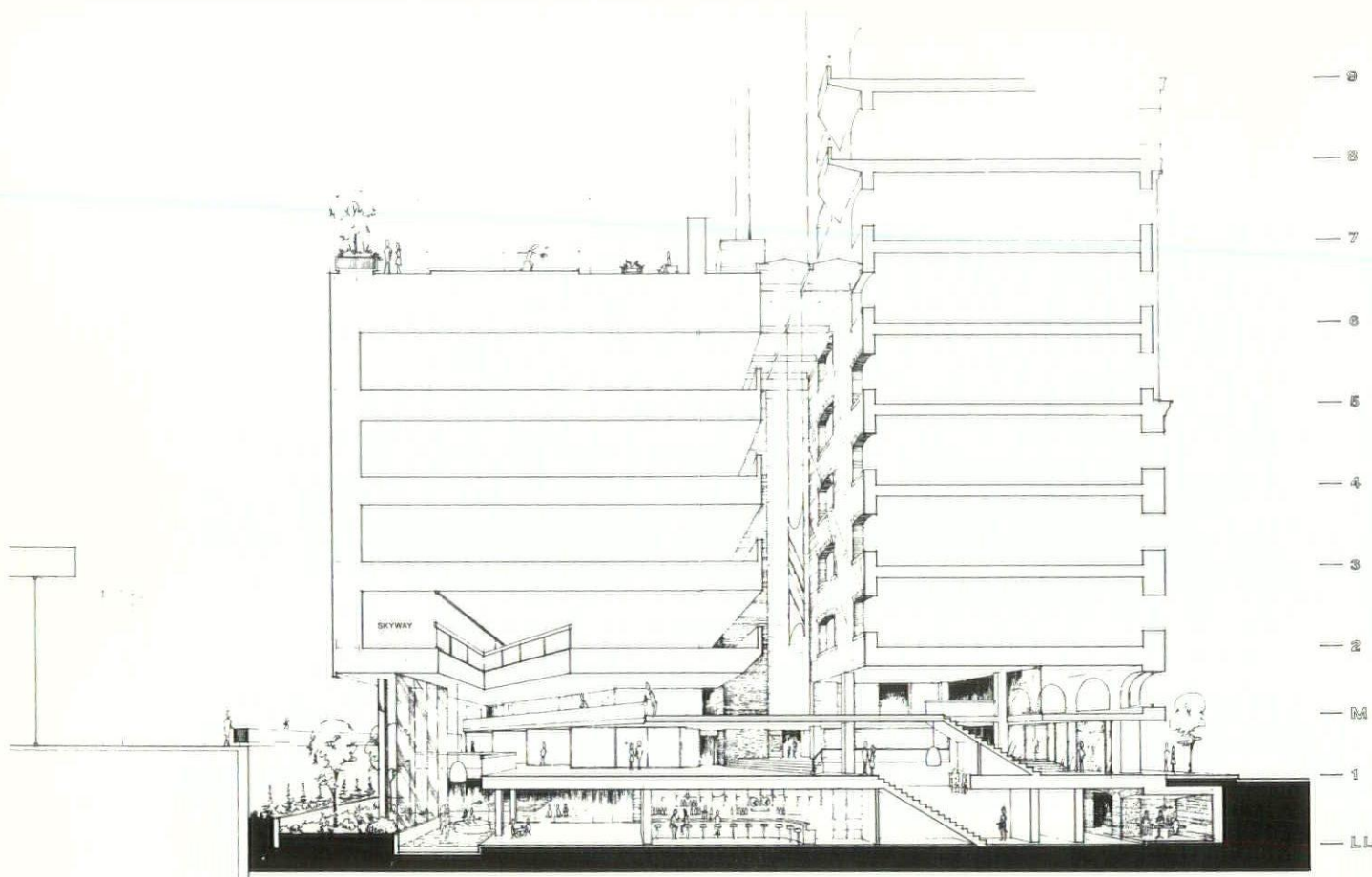
Many owners of historic property (and, unfortunately, sometimes their architects) are either ignorant of its architectural and historic values or unsympathetic. Clearly, the owner must be made aware of the value of his building and the advantages of preservation and reuse. The task of enlightenment is no doubt easier than it used to be because of increased publicity and more and more good examples of successful projects around the country. Moreover, the high cost of new construction makes reuse increasingly more attractive. Still it remains vitally important to complete sketches, plans, and models to show the owner and prospective buyers just how the building could be adapted for reuse.

Initial drawings for the Bankers Trust attempted to illustrate how the building could be incorporated into an open space development. It was a plan that responded to this first announced use of the property and to strong sentiment generated at the time by both the public and by civic leaders for an active, open plaza in the downtown. Borrowing in part from the tremendously successful projects at Ghiradelli Square in San Francisco and Butler Square in Minneapolis, it incorporated excellent affordable spaces for small retail shops and restaurants. The 1959 addition was to be demolished and the upper floors of the older structure, enhanced by resultant exposure toward the new plaza, returned to mixed office usage.

A second series of design drawings taking a different approach were initiated after the owner expressed a desire to sell the property. This project, which included reuse of the later west addition as well as the old Bankers Trust, provided nearly 135,000 square feet of usable space. Lower levels were opened into one another and enlivened by the multi-story lightwell already formed by the juncture of the old structure and addition. Retail shops, specialty restaurants, and athletic facilities were shown feeding off future skyway connections. The mid levels were to be rehabilitated for small office use, while the upper four floors of the old structure were efficiently sub-divided into various apartment and condominium units.

Not visionary scheming, but concrete proposals which had drawn the interest and commitment of an experienced Chicago developer, these plans seemed to offer an exciting alternative to a resurging downtown. At the very least they answered the urgent need for a mixture of new retail and housing at the city's heart, the single recurring recommendation of public and private planning documents commissioned over the last ten years.





Purchase negotiations for the property were abruptly terminated when the owner withdrew his offer to sell. On November 5, 1979, plans were announced for the demolition of the Bankers Trust Building and erection of another 12-story office structure in its place. In a final preservation effort, drawings were completed which demonstrated a way in which the old building could be incorporated into a new development while still accomplishing the Ruan Companies' goals.

In the latest proposal, the west addition would be replaced with approximately 100,000 square feet of new space to meet Ruan development projections. The building, designed to be compatible with the original Bankers Trust and the Ruan Center, would match floor to floor heights of the old structure, which are high enough to allow installation of new heating, air conditioning and electrical systems. The old structure would be used for conference rooms, private offices or rental space. The lower levels, including the old basement banking vaults, would serve retail shops and restaurants. Triangular in shape, the infill structure would block views from neither the Ruan Center nor the Equitable Building, and would form a small, open plaza to the west.

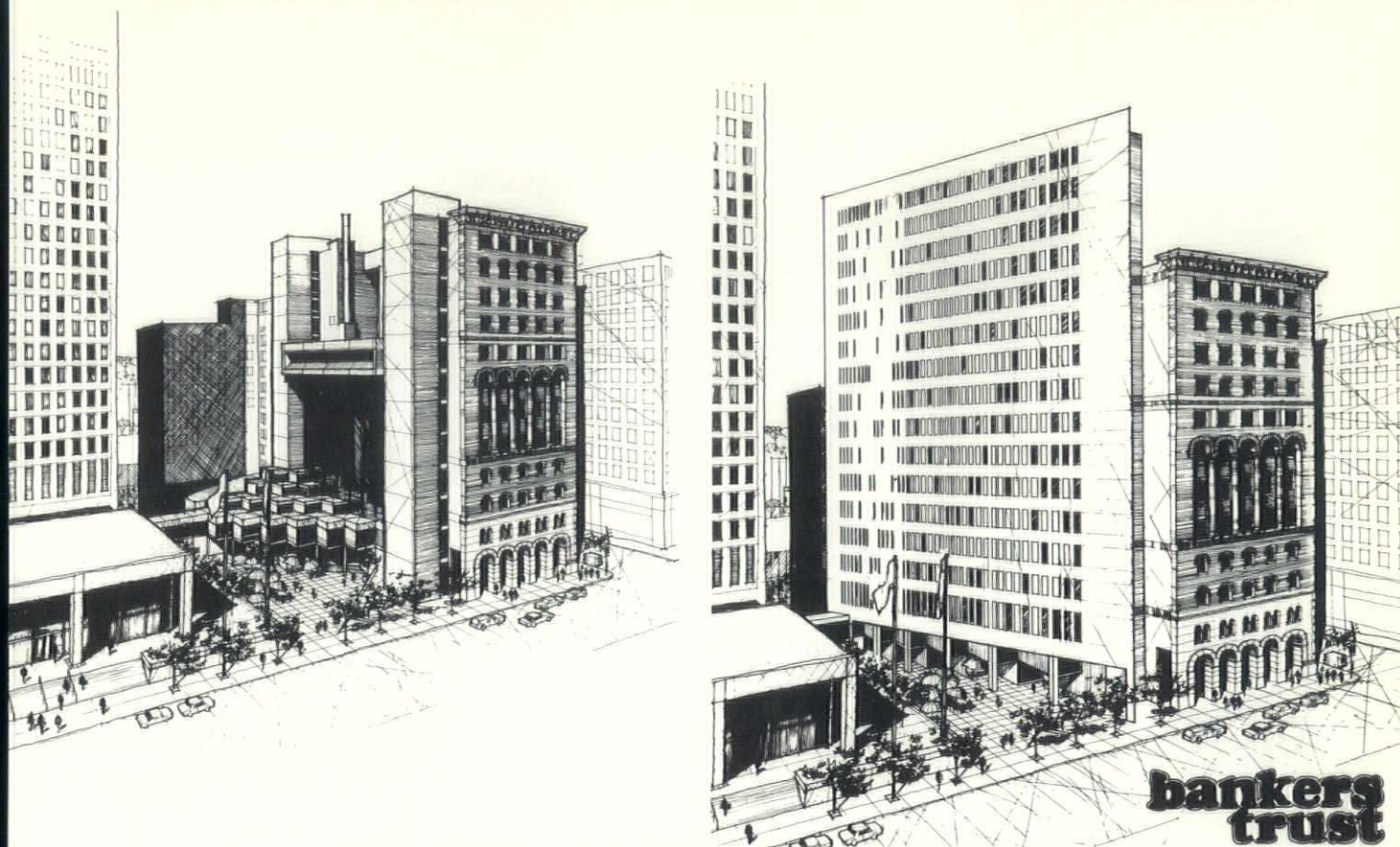
Cost estimates were prepared for all preservation proposals. All would have been less expensive than demolition and construction of an equivalent square footage of new space. It is evident with this project, as with most, that an impartial comprehensive cost and

market feasibility study would have been most effective, particularly if owner participation had been obtained. Despite the protracted nature of the Bankers Trust preservation efforts (four years), an independent feasibility study was never commissioned.

The Bankers Trust building has indeed been a public issue. The press and media coverage has been accurate, fair and sympathetic to the preservation of the buildings. Still, as an issue it failed to generate a broad-based, vocal support. It failed to elicit and awaken the more important concern for the quality and diversity of current downtown development. The project failed, sadly, to clarify to some the alternatives to demolition which exist and instead was referred to as the romantic conception of "dreamers and schemers."

In the end, the value of a coherent promotional and educational effort cannot be overlooked. While other cities are catching on to the merits of adaptive reuse and renovation of our building resources, Des Moines seems to be mired in wrecking ball mania, tearing down structurally sound buildings when there are no immediate plans for development. Notions about the feasibility of restoration, preservation, rehabilitation or adaptive reuse continue to be based on a quite casual, often static body of development and economic patterns. Unfortunately, our perception of feasibility is forcefully shaped by these patterns, however inaccurate they may be.





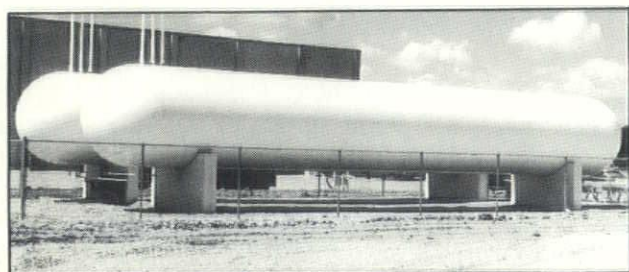
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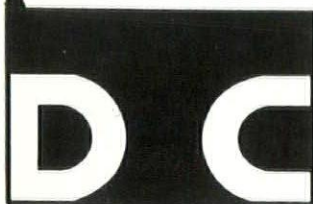
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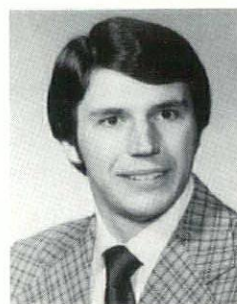


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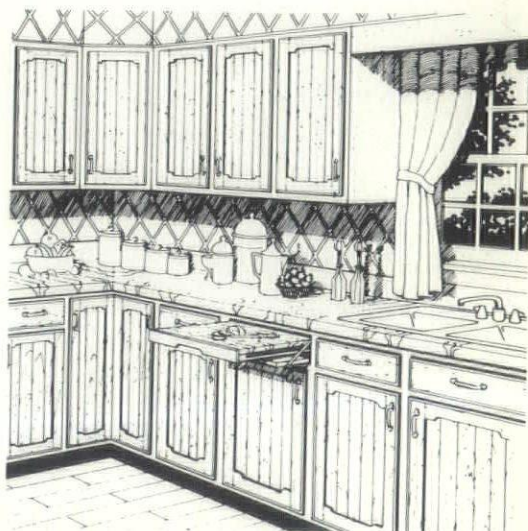
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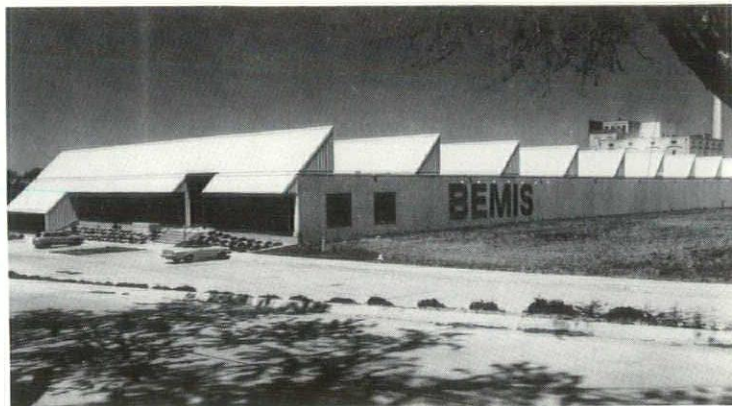
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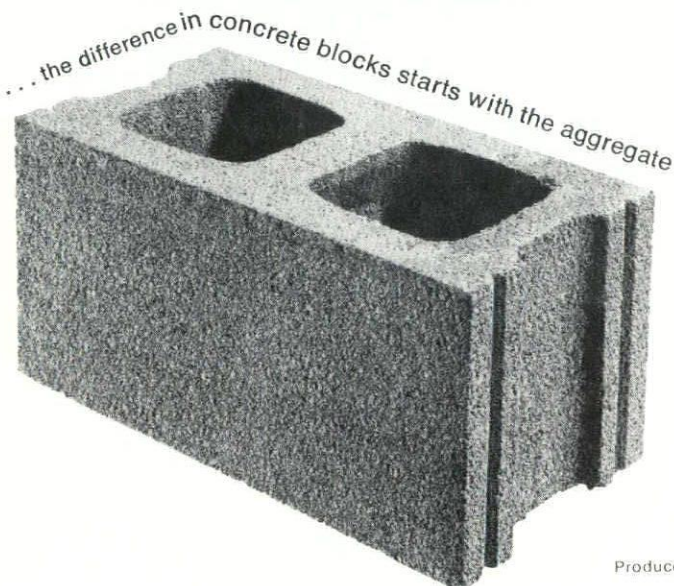
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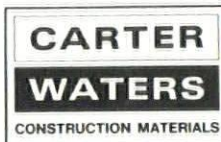
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## Preservation Lectures Scheduled at K. State

The College of Architecture and Design at Kansas State and the National Trust for Historic Preservation are co-sponsoring a series of lectures on architectural preservation. All lectures will be in Forum Hall at 3:30 P.M. Dates of remaining lectures and featured speakers are: March 5, 1980, Hugh Miller; March 24, 1980, Tom Moriarty; April 23, 1980, Phil Lewis. Additional information contact is Professor Richard Longstreth, College of Architecture and Design, Kansas State University, Kansas 66506. Phone (913) 532-6846.

## New Chapter Officers for January 2, 1980

At the business meeting held on October 13, 1979 the following people were elected to office and will be the Executive Committee for the year 1980:

|                            |                 |            |
|----------------------------|-----------------|------------|
| President                  | Kenneth Steffen | Ottumwa    |
| 1st Vice Pres./Pres. Elect | William Dikis   | Des Moines |
| 2nd Vice President         | James Wilkins   | Des Moines |
| Secretary                  | Kirk Colvig     | Des Moines |
| Treasurer                  | Scott Olson     | Marion     |
| Directors                  | William Lee     | Ames       |
|                            | Richard Kruse   | Iowa City  |
|                            | Glen Huntington | Storm Lake |

## Iowa Student Wins Merit Shop Scholarship

Chris Larson, a junior majoring in construction management at Iowa State University, has been named as the recipient of one of three \$1000 college scholarships awarded annually by the Merit Shop Foundation. Larson won the second annual James S. Long Memorial Scholarship which, according to Frederick Schnabel, president of the Merit Shop Foundation, is intended for students who have "demonstrated outstanding scholarship and leadership qualities in their preparation for careers in the construction industry."

Larson is a member of Sigm Lambda Chi (the National Construction Honor Society) and the Student Chapter of the Associated General Contractors. He has supplemented his college education with on-the-job construction experience during summer breaks.

Other scholarship winners announced by the Merit Shop Foundation were: Ruth Becca Britt of the Wentworth Institute, \$1000; Guy F. Jaquier of the University of Washington, \$1000; and Bruce E. Sullivan of Colorado State University, \$500.

## R. Bruce Patty, AIA, is installed as National AIA Director

WASHINGTON, D.C., — Kansas City architect R. Bruce Patty, AIA, was installed December 8, 1979 as a member of The American Institute of Architects Board of Directors. He will serve a three-year term as a national AIA director representing the Central States region (Kansas, Nebraska, Iowa, Oklahoma and Missouri).

A principal in the Kansas City (Mo.) firm of Patty Berkebile Nelson Associates Architects, Inc., Patty is involved in the architectural design of commercial, institutional, transportation, education, restoration, and housing facilities. Major architectural projects of the firm include the Braniff Reservation Center, the South Central Police Station, and the Hyatt Regency Hotel, Crown Center, all in Kansas City, Mo.; the city hall and police station, Grandview, Mo.; the Civic Center Arena, St. Joseph, Mo.; and the St. Louis Post Office Restoration, St. Louis.

As chairman of the 1979 AIA National Convention in Kansas City, Patty was largely responsible for the success of one of the AIA's major events this year in its "Celebration of Architecture." He also was a member of the 1978 AIA National Convention Committee, the 1976 Fall Chapter Planning Seminar Task Force, and the 1974 Convention Credentials Committee.

Patty served as president of the Kansas City Chapter/AIA in 1974. He was chairman of the University of Kansas "Distinguished Alumnus" Jury in 1977, and the Kansas Society/AIA Design Awards Jury in 1974. A graduate in architecture from the University of Kansas, he currently serves on the School of Architecture and Urban Design advisory board.

Also installed during ceremonies in Washington were the AIA's 1980 president, Charles E. Schwing, FAIA, Baton Rouge, La.; first vice president/president-elect, R. Randall Vosbeck, FAIA, Alexandria, Va.; national vice presidents, Gerald L. Clark, FAIA, Phoenix; Anna Halpin, FAIA, New York City; Thomas Teasdale, AIA, St. Louis; secretary, Robert M. Lawrence, FAIA, Oklahoma City; treasurer, Jay W. Barnes, FAIA, Austin, Tex.; and 12 other new national directors.

The 33,000-member AIA, established in 1857, serves the architectural profession and the public in areas pertaining to the built environment.

## Executive Director Wanted

Iowa Chapter, American Institute of Architects, Des Moines, Iowa, seeks an Executive Director for management of state professional organization. Salary negotiable, commensurate with experience. Send letter of interest and resume' prior to January 28, 1980, to Search Committee, c/o Iowa Chapter, AIA, 512 Walnut Street, Des Moines, Iowa 50309. Position information and job description available.



# The Iowa Catalog Historic American Building Survey

by Wesley I. Shank  
University of Iowa Press

Preservation enthusiasts, architectural historians, and anyone caught up in chronicles of life in early Iowa will find much of interest in Wesley Shank's catalog of the state's historic buildings. Heavily illustrated and clearly indexed, it offers a concise essay on development of the building arts from the first log cabins through the Prairie School structures of Frank Lloyd Wright and his followers. "This book gives us the opportunity," notes Adrian Anderson of the Iowa State Historical Department, "to consider the values of our ancestors reflected in the buildings preserved from our past in these pages." Margaret Keyes, home economics professor of The University of Iowa and director of Old Capitol restoration, calls the catalog "an essential resource for students of Iowa architectural history and an excellent guide to the wealth of historic buildings and architectural styles in the state." Well over 100 private and public buildings are indexed by city and structure.

This first broad-based compendium of vintage Iowa buildings is part of a national project to identify, record

and preserve our American building heritage. Drawn from the records of HABS, a program of the Heritage Conservation and Recreation Service, it is one of a nationwide series of state catalogs. An appendix lists Iowa buildings recorded on the HABS inventory and information is keyed to help researchers delve deeper into the national archives. A "Survey of Styles" by Todd Mozingo, architectural historian discusses the vast range and rich variety of architectural expression in Iowa buildings as it traces a 100-year evolution of styles. July, 1979. 177. 6x9 CIP. LC 79-11666.

8288. ISBN 0-87745-091-9. Cloth, \$12.50.

8289. ISBN 0-87745-092-7. Paper, \$8.95.

Wesley I. Shank is noted for his broad knowledge of Iowa architecture and his commitment to historic preservation in the state. A member of the faculty in the Department of Architecture at Iowa State University in Ames, Professor Shank earned his B.A. in architecture at the University of California at Berkeley, and his M.Arch. at McGill University in Montreal. He has published monographs about historic buildings in Iowa and worked as architectural historian and project supervisor with the Historic American Buildings Survey.

## IOWA ARCHITECT EDITORIAL CHANGE

In the fall of 1975 Ron Walker decided that he had too much to do and asked to be replaced as editor of the IOWA ARCHITECT. Panic set in, but as is often the case, "cream rose to the top", and an untried (editorially speaking) architect, Brian Shiffler, took over the job beginning in 1976. During the four years of his leadership in association with Midwest Advertising Service the magazine has doubled in size, frequency has increased from four to six issues per year, and the mailing list expanded from 1500 to 5000. All of this has been accomplished at a lower cost to the Chapter than before.

Brian Shiffler asked to be replaced in the middle of this year, and once again panic was the order of the day. A search was mounted. On October 12, 1979 the Executive Committee unanimously commended Bryan for his exemplary efforts and named Kirk V. Blunck the new editor of the IOWA ARCHITECT. Bryan has been urged to continue on the editorial board, to lend continuity and valuable experience.

Blunck comes to this post with impeccable credentials, both architecturally and journalistically. From Des Moines, he studied at the Massachusetts Institute of Technology, the Harvard Graduate School of Design, and the University of Oregon. He is currently with Brooks, Borg and Skiles Architects.

The entire Chapter membership owes Bryan a sincere vote of thanks. To Kirk it owes all encouragement and cooperation in writing, securing, or suggesting articles of interest to those with influence and decision making powers in the realm of building construction.

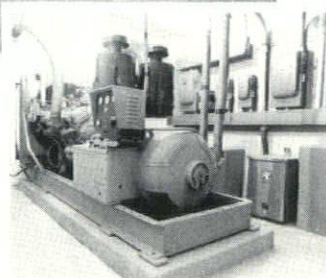
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IOWA ARCHITECT JAN./FEB.  
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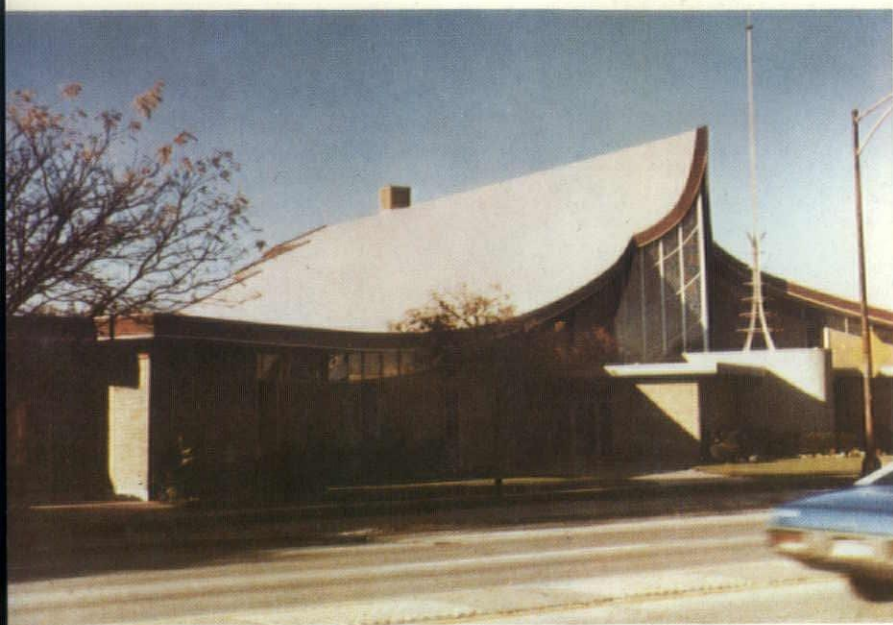
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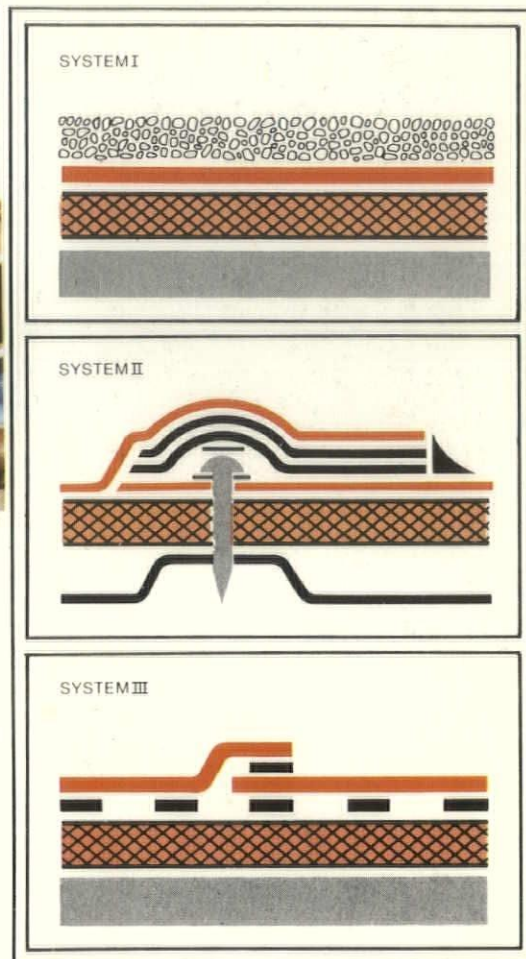
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